

CINEMA PAPERS

THE CENSOR SPEAKS: AN INTERVIEW WITH MR PROWSE/PRODUCTION REPORT: MIKE THORNHILL AND FRANK MOORHOUSE BETWEEN THE WARS/ARTHUR SMITH: SOUND ENGINEER/THE EXORCIST/ALVIN PURPLE.





30 metres down



to 30' below

Agfa-Gevaert have a film to record it faithfully

Gevaochrome reversal film, Type 6.00, 50 ASA, Type 6.06, 125 ASA, both balanced for tungsten light. Plus Type 8.15, balanced for daylight colour temperature and rated at 160 ASA. All three have a contrast perfect for TV transmission and for printing copies. And type 9.02, the most versatile reversal colour print you can get for printing from every kind of colour original, with variable contrast

over the range 1.1 to 1.6 and a silver sound track.

Gevaicolor positives. There's Type 9.86, a sharp colour positive for printing from any colour negative material and processed in universally used solutions.

Five colour films. And some of the greatest motion picture films of our time.

AGFA GEVAERT LIMITED
MELBOURNE • SYDNEY
BRISBANE • ADELAIDE • PERTH

GEVAERT

Reproduced courtesy AGFA GEVAERT International

AGFA-GEVAERT

100



Color film is good news.

PREPARE FOR 1975 NOW!

Are you ready for the introduction of color television in Australia? Take advantage of the world-wide research facilities and the experience of associate Kodak companies throughout the world. They have had years of experience with color television and have helped to overcome many of its problems. This experience is available to you

through the Motion Picture Division of Kodak in Australia.

Kodak has available specialised color films, reversal and negative-positive, for use in television news, sport, documentaries and feature productions.



KODAK (Australia) PTY. LTD.
Motion Picture & Education Markets Division

KAT/9994/R

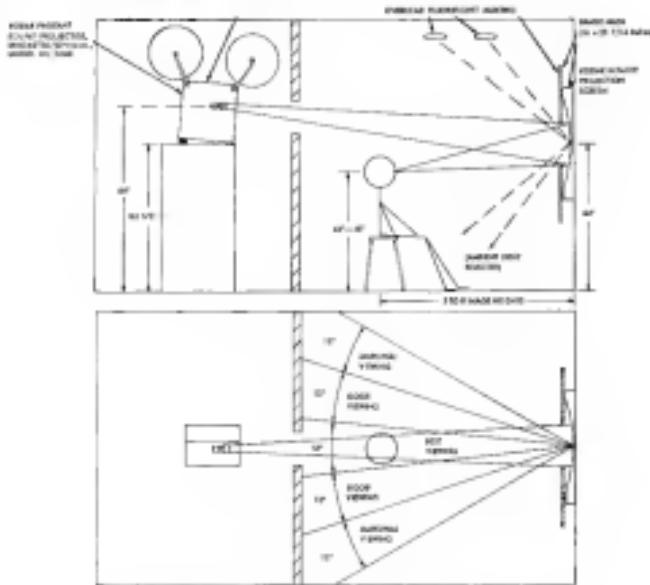
The Kodak television pre-view room.

A film pre-view room, to be truly effective as a means of evaluating the suitability of motion pictures for television broadcasting, must display a picture that as closely as possible matches the image presented on home receivers.

With optimum pre-view conditions, corrections should be made to film, either electronically on the television broadcast

equipment or at the printing laboratory, can be determined.

A preview room can also be used as an educational tool in highlighting the different filming techniques applicable to television and cinematography. If you'd like to know more, or obtain precise information, including equipment and diagrams for setting up a pre-view room, fill in the coupon below.



To: KODAK (Australia) PTY. LTD, Box 90,
Coburg 3058, Vic.
Please send me further information about
(a) Pre-view room, (b) Kodak color films for TV.

Name: _____
Company: _____
Address: _____



KODAK (Australia) PTY. LTD.
Motion Picture and Education Markets Division.

General production script development and experimental film funds

Closing dates for 1974 assessments are: 28th June—30th September—31st December

The Film and Television Board, on behalf of the Australian Government, supports and encourages the creative and artistic development of film, television and video production. It gives assistance to: Alternative and other cinemas for screening non-theatrical films; national film bodies;

film festivals and cultural organisations; for the use of video as a creative and sociological tool; media publications; technical and mechanical research and development; and for Creative Fellowships to film directors and writers.

CREATIVE PRODUCTION FUNDS



1. General Production Fund.

Through which assistance is given for projects, especially from experienced film-makers, which are of a high standard, but are not necessarily commercial propositions.

Upper limit — \$20,000 for a single project, including (a) Mini-budget features; (b) Television pilots; (c) One-shot dramas for television; (d) Documentaries,



3. Experimental Film Fund.

Is administered by the Board in collaboration with the Australian Film Institute. The Fund aims to encourage creative development by professionals in the media, and to discover new creative talent from school-age to half-age.

Support will be considered for projects which are original in approach, technique, or subject matter; for technical research projects and for proposals by inexperienced, but promising, film-makers. Upper limit — \$6,000.

Apply to: The Director, Australian Film Institute, P.O. Box 165, CARLTON SOUTH, VICTORIA 3053



2. Script Development Fund.

Through which grants are made to directors and/or writers who wish to devote their full time to developing a film or television treatment or screenplay over a specific period of time at an approved rate of payment.

For types of assistance not covered by the above three funds, apply direct to:

THE FILM & TELEVISION BOARD

P.O. BOX 302 NORTH SYDNEY, 2060

EXPLODING ACROSS THE NATION

WILLIAM PETER BLATTY'S

THE EXORCIST®

Something almost beyond comprehension is happening to a girl on this street, in this house... and a man has been sent for as a last resort.

Directed by WILLIAM FRIEDKIN



**The Dendy Cinema Circuit
is proud to bring
you the following
attractions!...**

"A thriller with suspense drawn to the breaking point!"

CLAUDE
CHABROL'S

THE BUTCHER®

with Jean Yanne and
Stephane Auchin

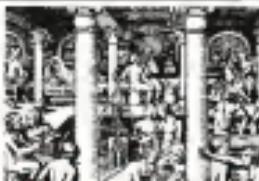


THE WILDEST,
MADDEST, SCREEN
COMEDY
SINCE THE
MARX BROS.
SAW...
"WHAPS UP DUCK!"



From the producers
of *What's Up, Doc?*
& the creators of
The Producers

From the people who gave you "The Jazz Singer"



**the lustful
vicar**



THE AUSTRALIAN GEOGRAPHY SERIES

Australian
Wheat Sheep Farm
Desert Landforms
Man in the Desert
Faces of the City
Patterns of Time
and Distance
Urban Patterns
Irrigation
Water for a City
The Pastoral Balance
Industrial City
Dairying—
Systems and Space

Further subjects in
preparation
Sequent Occupance
Industrial Scene

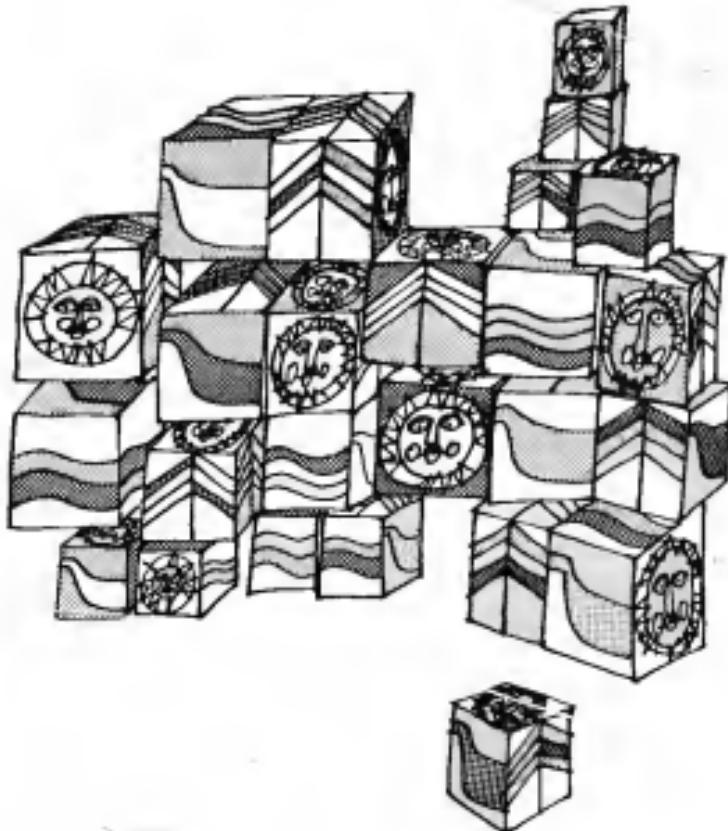
Produced by
Film Australia
Elan Road, Ultimo
NSW 2010 Australia
Telephone 453281
Telex 22734

Overseas enquiries through
Australian Government Film
Representatives

UK and Europe
Cambridge House
90-98 Mathew's Street
The Strand, London WC2
Telephone 01-836 2435

USA and Canada
636 Fifth Avenue
New York NY 10020
Telephone (212) 245-4000

or through any Australian
government diplomatic or
Trade Commission Office



CON

THE CENSOR SPEAKS	102
"I keep my States of mind and I can't do the kind of unconditional people who think that it's powerful are powerful for me. It's just not me."	
DIRTY PIX	110
"You'd look classified with 20 cubic centimetres chugging away between your legs."	
VIOLENCE	112
"Contrary to all the alarmists [the Surgeon General's Report] as study goes there is no proof that movie violence has harmful effects."	
NOT SUITABLE FOR CHILDREN	117
"A survey of the assessments in Australia to protect children from the harmful effects of films."	
75/25	122
"The 75/25 restriction was one of those new categories which became 'Most of Good' category. If you are not going to Magistrate at 75% stuck and the film falls off and if you want a waiver it's 50% of the thing is cut and not 75%."	
A STATE OF FALSE CONSCIOUSNESS	126
"There is no denying that Australian production reflects a relatively conservative stage in the development of a film culture."	
PAT HANNA	128
"The death of Pat Hanna on October 24 (1973) was a powerful and a poignant reminder to the Australian film industry of the importance of the local film industry."	
ARTHUR SMITH — SOUND ENGINEER	131
"People in the industry at the time were prepared to let a real Stewart Beale but he had wanted his money because the equipment was too complicated to be used in Australia."	
NATIONAL FILM THEATRE OF AUSTRALIA	136
"The NFTA is positioned as a service for doing business especially been unchanged by any dramatical changes and using computers on the central level. NFTA must become more administratively efficient."	
FRANK MOORHOUSE	138
"Well, we did this review in Section 10(1)(a) — after pricing books early in the morning after going to night's opening party and trying to get the money to make the film."	
BETWEEN THE WARS: PRODUCTION REPORT	141
"I'd want to pay a steady premium." A number of dollars because I believe he is worth it, then that's an incentive and convincing me kick my arse if I have made a terrible film if the guy doesn't see what you have on the set."	
IN PRODUCTION	151
YOU'VE GOT TO TAKE WHAT YOU CAN GOING IN	152
"You may do everything you like as many great actors like, but when you're all following along, you may just well do it my way and that's what I'll prove."	

Signed articles represent the views of their authors and are necessarily those of the *Cinema Papers*. We do not accept a manuscript and cannot guarantee to return the original. Neither the Editors nor the Publishers accept any liability for loss or damage which they incur.
 The Editors and staff, by way of trade, do receive free or reduced rates for newsprint, microfiche, manuscripts or any other items sent in a returnable system, subject to prior permission of the Copyright owner.
 Cinema Papers is a registered trademark, and is the name of a film magazine by Cinema Papers Pty Ltd, 100 Elizabeth Street, Richmond 3121 (Telephone 62 2861). Printed by Wrentry Offset Publishing Group, Carlton, Victoria, Melbourne, 3050.

© Cinema Papers, April 1978

* Recommended price only.

Front Cover: Transvestite segment from Brian De Palma's *MISTERIA*

FENTS

THROW AWAY YOUR SCORE AND LISTEN 157

The means of access to dynamic elements of form and voice and their relation to sound

TOKYO STORY 160

As soon as you walk into the cinema in Japan you know something is wrong with the film industry

FILMOGRAPHY: W. BARRETT 164

FILM UNDER ALLENDE 166

We know that when the last thing the more violent screen-drama film in the world is about, this is what the disaster occurred

I WANT A MILLION 170

Can you read in the title for an expert where to strike a million dollar shot for the chest? It's a great Hollywood exercise in the kind of journalistic狗屁ocracy, unless it has had time for the formality to fade

NICHOLAS ROEG 174

"At the end of *Walkabout* there was hope. She was in her childhood the same result for *After Hours*, but the ending had never had the expression of the first. Just as our thought which could be translated in this film"

I'VE ALSO STOPPED BEATING MY WIFE 178

Another aggressive domestic comedy, as in *The White House*, will be kept from the stage with a curtain that is right a direct steal from the *Threepenny* and the *Play* will probably end with the *White House* and strangle the play with chicken soup-not baby wine

ALVIN PURPLE 179

To this context the synthesis of the total, seven in which name and colour at ends of the month and it is possible to get Alvin Purple in 10 seconds in polyester 100 m

THE LAST WOMBAT 180

"There is no should. There is no must. There is no idea. There is no person. There is no insight"

THE EXORCIST 182

The Exorcist does not want to be a good movie because it is in every major screen an excellently organized plane of sounds

SANDY HARROTT 184

The education of the person in a film going. The ultimate media trip, and I guess you didn't do a little well to. Everyone was very important until we got in the media"

LETTERS 186

EDITORIAL BOARD

Peter Bellby
Philippe Mori
Scott Murray

MANAGING EDITOR

Scott Murray
Keith Robertson

ADVERTISING

Serben Gold
Melbourne — 42 2668

CORRESPONDENTS

Ken Gammill — Sydney
Pet Edgar — London
Philippe Mori — New York
David Hey — Los Angeles
David Johns — Montreal
Andrew Pike — Tokyo

SECRETARY

Elizabeth Trubert
PHOTOGRAPHY
Gordon Ginn
Virginia Cowdry

PRINTER

Masterkey Offset Publishing
Group

DISTRIBUTION

Gordon Ginn Gatch
(Australasia) Ltd

ASSISTANCE

Geoff Parker
Bellaide Syme

ADVERTISING CONSULTANT

Mercurio Cowdry

SPECIAL THANKS

Bruce Alerdice

PUBLICITY

Natalie Miller

Cinema Papers is produced with the co-operation of the Media
Centre of La Trobe University

CINEMA PAPERS IS PRODUCED WITH FINANCIAL ASSISTANCE FROM THE FILM AND TELEVISION
BOARD OF THE AUSTRALIAN COUNCIL FOR THE ARTS

An Interview with the Chief Censor, Mr Prowse.



THE CENSOR SPEAKS

In Australia, at least, censorship appears to be a somewhat dead issue. However in England one has a situation where the censor, Mr Stephen Murphy, is on record as saying that he is cutting and banning films he wouldn't have touched twelve months ago. In the USA one has a situation which allows *PAPER MOON* to be one of the most persecuted films.

The following interview with Australia's Chief Censor, Mr Richard Prowse, was conducted by Scott Murray.

CP: John Trebilcot in his book "What The Censor Says" considers that his field of censorship is an impossible task.

Prowse: Well he might be quite correct in that statement. However we have to be working fairly well in Australia and there seems to be a widespread acceptance of what we are doing. We are helped of course in the last couple of years by the R Certificate which gives us a wider scope in which to pass and register films for public distribution.

CP: The R Certificate has been a success since it came in?

Prowse: I think it was the biggest single advancement in Australian film censorship — well since I have been in the chair anyway, for the last nine years.

CP: What is the procedure for dealing with a particular category?

Prowse: Well, we think that all categories are equally important and probably the most important one is the one which is at the lower end of the scale, the General Exhibitions classification. We give a G Certificate to a film when we are of the opinion that it will be in no way harmful to any child of any age. We do not say that that particular film may entertain the children, amuse the children, or even educate the children, on the thing in so far as we think that the contents of that film will be in no way harmful. The next one is N.R.C., where we try to form a balanced judgement as whether a film would not be harmful to say well balanced child from say twelve onwards. We apply to what could be classed as really mature films and we pick an age limit, which of course is arbitrary, irrespective of however we do it. If we think a film is mature but would not harm well balanced person from fifteen onwards we will give it an M. The other classification which of course crosses the most comment and controversy, the R, we give to a film which is obviously solely adult material. We restrict it

to people who should be easily warned and that is why we picked an age of eighteen.

CP: Have you had any thought of changing the age from eighteen? How low, say, that age arrived at?

Prowse: The classifications are not laid down in Australian Government law, they are laid down in State Government laws. That was another advancement in Australian film censorship when all the States passed uniform legislation and their classifications are all the same and their criteria on which to judge films are all the same. Now the State Ministers met with the Australian Government Minister at a conference before the R Certificate was introduced and it was the Minister who decided that eighteen was the age to be fixed. There was discussion as to whether it should be sixteen or seventeen but the Minister decided an eighteen.

CP: I think that some of the films that you give R certificates to at the beginning, like "MacCabe and Mrs. Miller", wouldn't really be R classification material any more, would they?

Prowse: Well, you must remember that when the R certificate was first set up in Australia we had fought for many years for it, successive Ministers had fought for it. Once again it was not the Australian Government's prerogative to classify films or to introduce an R certificate, it had to be done by the State Governments. They finally agreed to the R certificate and you can imagine that the administrative board, the decision making board, would be fairly wary in the early stages of an R and I think we tended to set more as the rule of thumb that liberality in the early days. We probably applied R's too liberally in the early stages but after twelve months everything settled down and I think we've probably got R into its proper perspective now. And once again with M, M is for mature, violence classi-

feature and it seems just that no older edition, violent and sexually explicit film, can get rate M.

CP: One in particular, which I saw yesterday, was *Don't Look Now* which I thought probably six months ago would have been an R certificate.

PROWSE: I don't know whether it would have been six months ago. Maybe twelve months, eighteen months ago I might agree with you, but not six months.

CP: Six months ago you were probably making decisions on films that have just come out now.

PROWSE: That's right. But there was only one particular instance of that film that could possibly be thought of as R material, and I think everybody would agree it was wonderfully handled.

CP: How differently would the board view a film which is obviously of some artistic merit than it would pass *Grease* without any difficulties?

PROWSE: Well, I think the decision of the Board must be influenced by the quality or integrity or merit of a film. Whether this is subversively done or objectively done is another matter but it is obvious that in my judgment in any field the integrity of the work must be taken into account. I think the short answer to your question would be that a film of merit and quality or integrity could carry a score which a low-grade exploitation film just couldn't, and would therefore be eliminated.

CP: So this is more an unconscious than conscious policy?

PROWSE: As a matter of fact I think it is just a fact of life. I think any person sitting in the sort of position that my Board members do, must be influenced by the quality of the product which we don't really consciously apply.

CP: But following that, making a car in a film you consider of great worth would be a much more difficult decision for you than making a car in an exploitation film.

PROWSE: Yes.

CP: I don't know what the discussion was like in Sydney but there was a lot of talk about *Sisters* when it was released in Melbourne. I personally found it an exceptionally powerful film and a very, very strong film for age M certificates. I talked to some distributors about it and they felt that also. In fact one of them who had just had one of his films accepted by the board said why *Sisters* got an M and his an R. I think he contacted you about it.

PROWSE: Well, I have seen *Sisters* myself, after it had been released, and I can't for the life of me understand people who think it is powerful, too powerful for M. It's just not on CP: it didn't affect you much?

PROWSE: There were only two areas in R. Now let's get this straight, the import of that film interested it to us and asked us for a classification. Now any importor of films who has been in the business as long as the importor of that film knows that if a film gets an R classification for theatre use it cannot go on television. Make your own assessment.

CP: D.K. It's just that I felt the first



A scene from *SECRETS OF A DOME 2000* (DORIS SAUERHAN).

sample so irresistibly strong that I didn't watch the second one.

PROWSE: Oh well you are hardly in a position to discuss the second movie are you?

CP: No, but I was told. When she reached for the stamp I snatched off

PROWSE: But I gather you would return a lot of films.

CP: Yes, I see about six or seven a week at the moment.

PROWSE: And those particular ones hundred per cent.

CP: Yes. Rarely have I seen

anything so disturbing. Everything was so well done, the music was superb. The tension was so acute because you knew exactly what was going to happen.

PROWSE: Did you ever see *Psycho*?

CP: Yes.

PROWSE: How would you compare that with *Sisters*?

CP: Pretty horrifying.

PROWSE: Do you think it was worse than *Sisters*, as bad as *Sisters*?

CP: Given when it was made, probably.

PROWSE: But that went through an advisory classification. Now I would regard *Psycho* as a much different kettle of fish to that particular one. I have read about the people running in the aisle and passing out and screaming and doing things as the Sisters but a couple of my board members have been to public performances of this and they did not see anything to support these contentions whatever, as far as the importor was concerned.

CP: In my comments about the *Sisters* I am not trying to say that they should have been an R. I just found it

incredibly strong and I hadn't really felt that I'd seen or come across anything as powerful — you obviously disagree. When I come out after it I tried to go through the decision that you have to go through, is what sort of effect would that have on children and I wasn't sure whether it would have any, it may just have no effect at all. How do you make these decisions?

PROWSE: Earlier in our discussion I mentioned that we regard an M film as suitable for well balanced people over the age of fifteen, and I feel the film in question may not be balanced young people of fifteen to eighteen being in any way likely to be affected by a couple of scenes out of the Sisters.

CP: D.K. What processes are involved when you have got a borderline case between any categories?

PROWSE: I think *White Heat* and *The Seven Devils* was a U film, except for a couple of very moments with the naked, and he was in debate over whether a few minutes was enough to make a film change category.

PROWSE: Well, we have the same problem, and it is not an easy problem to solve. If we feel that a film is, say, basically G and the importor or distributor wants a G and, we will suggest to him that if it is prepared to allow it to exist a bit of bad language or some other material which we considered beneficial to young children, we will say we will give you a G subject to these restrictions. If he will not accept that well we will put it in a higher classification.

CP: This implies that you have a close relationship with a distributor

or distributor even.

PROWSE: Well, I hope we have a good working relationship with the industry and I think this is the way we should have it. The door of this office is always open for any distributor, exhibitor or importor who wants to discuss one of our decisions. We of course do not make any decisions from a film until we get their approval. In the long run they have the next step, of course, as they can go to the Board of Review which is a higher tribunal.

CP: The *Booker* that gave *Psycho* was classified R for one particularly short sequence. Is this case at all a common one for the distributor to go for an R than for him to ask that it be cut?

PROWSE: We will try and meet any importor's request for a particular classification (and we will just talk about importors because they are the people who have the right to the film). If he says "I would like that to be an M, will you tell me what, if any, cuts that don't fit into M?", we will then view that film using all M classification.

CP: Is there much consultation of films?

PROWSE: Not a great lot nowadays. Mainly the discussions are by the importor's own request for a particular classification.

CP: What about being overruled before you ever see them?

PROWSE: Oh, yes, this is quite a common occurrence. We know that there are often a couple of versions of a particular sequence and apparently it is more important films the importers know they are going to run into a problem somewhere in the



Frame enlargements from *SISTERS* (M)



— The First Murder.

world so they have the second version available.

CP: *Straw Dogs* which was a different version, here is the one shown in England. Would the decision to repeat has revised version have been made by the importers or the importers in discussion with you?

PROWSE: No. *Straw Dogs* was passed, uncut, in Australia. Now I know that the British Board of Film Censors made cuts in *Straw Dogs*.

CP: Yes, but they had a different version.

PROWSE: Well, I don't know whether they did or not, I can't remember now, that's a few years back. But as far as I know the version that we also have was the version that was released overseas.

CP: It was the same with *Clockwork Orange* and *The Devil*. The English like importers have a habit of making different prints for different countries and the *Clockwork Orange* and *Straw Dogs* which were seen here were for the prints.

PROWSE: I wouldn't know. I can check it out, for sure, on our files if you like, because both memory banks from *Straw Dogs* were complete and unaltered.

CP: In *Straw Dogs* there are two areas where the versions differed. One is the rape of the girl, where in the Australian print we don't see the food and intercourse. Secondly the fashions during the church party are severely shortened. In *Clockwork Orange* the rape of Adrienne Corri is largely uncut.

PROWSE: *Straw Dogs* may be quite different because I think that it is one of the areas where the British Board of Film Censors cut the film. We might have had the complete cut and they had the abridged one. They also cut *Last Tango* which was uncut here too.

CP: Travelpress also mentioned that he had a working relationship not only with the importers and distributor, but also one with the filmmakers. Now the industry over there was of course bigger than it was here, but how you look or happen to have, some sort of working agreement with filmmakers before films are actually imported?

PROWSE: Oh, this has already happened. We have been approached, not for that reason, to assess the industry is not big enough in Australia, but we have already been approached by various filmmakers for discussions, asking our ideas on what may be acceptable. We have even looked at scripts for various people and saying well, by the script you have presented it looks probably like an M or an R classification if you make the film sticking closely to the script. But the position in the United Kingdom is different in that the British Board of Film Censors is an industry body. Here it is a Government body.

CP: The decisions of the British Board of Film Censors don't hold for the show do they? They are just recommendations for which the show can accept or repeat themselves.

PROWSE: Oh yes, because they are as I said just an industry body which the industry generally accept, except



The rape of Adrienne Corri from Stanley Kubrick's *A CLOCKWORK ORANGE*



An actress (uncredited) (Carmen Russo) nudes her with (Diane Long) before checking for signs of infidelity in Roman Polanski's *Knife in the Water*.



Linda Antonini and the film she put up in VENICE IN TRIMS

of the big majors anyway. But if somebody personally submits a film to the British Board of Censors and does not agree with the decision he can then submit it to the independent brougham and coopers. Whether the British Board of Film Censors may reject a film is a particular area in England might say O.K., and this has happened in a number of occasions that I know of.

CP: In Australia can a similar situation occur in that you pass a film and the Classification of another State disagrees with that decision?

PROMISE: No, because of the remit the Chief Censor for the Australian Government is by formal agreement between the Governor of the States and the Governor-General, the Censor for the protection of the State Arts. Therefore any decision given by the Board is also the decision as relating to the Classification of Film Arts for the various States. Now I wouldn't be aware of this, but I would think that the particular Minister responsible for the State Arts would have some, may have some overriding power of veto in his own State but in terms of the agreement it would not be used.

CP: Can we just go through the procedure that a film must pass after it arrives at Customs?

PROMISE: Well usually they go into board. When the importers wants a particular film he puts in an application for registration. The film comes out of board and comes here where it goes through the screening process. Once we give the decision the film goes back into board where it is held until such time as the importers wants

to release it. He will then pay the packers duty on it and get it out of board and go ahead with its release. With the regular importers we programme screenings from three months ahead, so many days, according to the volume of their business.

CP: Right. How does it actually pass through your department?

PROMISE: Through the classification board?

CP: Yes. How is a film viewed?

PROMISE: The film is screened before a board of one, two, three at a time. We have two sets of screens. A possible controversial film on any category or merit would fall at all points, be seen by the whole board, before a decision is made. Each individual board member has the same power of veto and if we get a split decision a majority rules, the Chief Censor has the overriding vote.

CP: Now say you have got a group of three people watching the film. How are the cuts arrived at if say they all agree that it is an R film with classifications. Does each person let what they consider should be removed?

PROMISE: If there is only a board of three looking at an R film, it would have to be a unanimous decision that classifications were required, because even if only one person out of a board of three and I went to M or cut on anything about, I would put two or three other board members in to get a wider range of opinions.

Obviously if one out of three said that a thing is O.K. for R, and another enlarged board might swing the vote to R uncut and we, contrary to pro-

posal opinion, don't like ranking cuts in film.

CP: You said that if one person out of the three thought it film as, are M uncut and you put on board each board member, the chances of unanimous would be increased?

PROMISE: Well, we think so. I mean if we had just I think the ideal situation would be to put the sole member board on every film. It is obviously just not necessary always because some of the films go through with just one board member when we know there are no problems or we suspect there are no problems.

CP: Once a film has been passed with a certain classification is there any way the board can ridiculous that film?

PROMISE: Well, if we put say an R on an M on a film and an importers disagrees with this and asks could he come and discuss it, we will meet the importers. Now they can put up an argument and in the discussion convince us that maybe we are too lenient or even too tough, whatever they are insisting. We then stay agree with them and agree to a revision, but if we think that they have no case for revision further, they will have the avenue of the Board of Review.

CP: What is the procedure on the Board of Review?

PROMISE: Well, it is very similar to ours except they put in an appeal against the decision of my board, be it in an alternative, be it a classification, be it a rejection. Any decision we make can be appealed against. They meet as a board, the

same as we do, and screen that film. They see a higher board than this one and if they make a decision I am entitled to give effect to that decision. If they alter our decision that alteration is made.

CP: What a perverse appendiculum a decision is. It's sufficient basis for appeal to cite another example?

PROMISE: This is something used as a ground for appeal but I don't know whether it is a really valid ground. After all every film is a single entry, a single thing and I and another when we were talking on basis of event versus straightforward exploitation material, because a particular scene could be left in one film there is no reason that a classification should be left in another film. Slightly pedantic, coarse language might be sensible in one film but be looked at with a profound eye in a film of another type, even though the words are exactly the same.

CP: Looking through the censorship bulletins that have been printed, there seems to be a fair number of films appealed against which are upheld or to which some changes are made. What are your feelings about that?

PROMISE: I think that the board of review is set up, and in its main, to review the decisions of another decision making body and I think it is only right and proper that there should be an appeal provision. You must remember that a majority rules on my board and it rules on their board too, and if I put for example the full board on a particular film it might have come out five-four on the particular decision given. Well it is obvious that there is scope for a change of decision if it's different to intelligent people at down and view that film. I doubt that in any time when we had a seven member board, we would have had an unanimous decision that had been upset.

The Review Board can also order cuts. We might reject a film, for example, and the Board of Review comes up with a decision which says the board considers the film could be rejected & subject to the importer appealing to certain limitations. Well, in fact, that is disowning the appeal because they are agreeing with us that on its present front it should not be regulated but they are going even further than us and saying well subject to certain things happening we think a certain could be rejected.

CP: Can the Board of Review demand more cuts or request a higher classification than you have suggested?

PROMISE: They could.

CP: Like it ever occurs?

PROMISE: No. I think that Review Board attempts to get a different type of board member than you would choose yourself.

PROMISE: No, except that they are only a part time board and only meet once a week or once every three weeks. All the members of that board are engaged in other pursuits, and are possibly a different type to those sitting on this board.

CP: Do you think that Board by not seeing as many films as you, would



have a more general public view? You must see a lot of violence and as such and that must have a big influence on you when you see a violent film, or something, whereas they wouldn't have that history with them. They therefore perhaps go with more the view of a person who goes to the movies only once in a while.

PROWSE: I think this is the sort of philosophical difference that should be carried out with the Board of Review and not me. I could comment on it but I wouldn't.

CP: Can you comment about yourself?

PROWSE: Well, what we often discuss at board meetings is whether, for example, we do become hardened to violence, whether it upsets our objectivity and we can't come up with a clear cut answer. Sometimes we think it does because we have discussed particular cases where a board member may have been subjected to those particularly violent films after the other and they have admitted that the third one didn't seem nearly as violent as the first one. So I suppose you can say that you do become inured to it in a way but this is one reason why we rotate our board members right through the television field and through the theatrical field. If there is a really good film of no causal problem we see if it is possible to let board members sit in there and forget their problems, to go and look at a film for the sake of looking at it. That rotation of board members so they are never watching the same type of programme at the time we feel is one way we can alleviate this possible build up made.

CP: How much does what you have from previous should a film influence you? Would it influence the way you select the board?

PROWSE: No, No. Because the Board is on a rotation system they don't even know what they are going to see until the morning of the day before. We find that a lot of material we get from overseas is misleading. Two particular cases that we found misleading, and we couldn't understand the lenses about, were *Clawfoot*, *Orange* and the other one you mentioned earlier *Scarface*.

CP: How about the *Espresso*?

PROWSE: Well, we haven't received the *Espresso* yet, but we have seen it. (Ed: It has subsequently been released as *It's over*.)

CP: Have many of the old censorship criteria died with the changes?

PROWSE: Well there is one criteria which I can never remember using, which prohibits material that is offensive to a friendly nation or to the peoples of the Queen's Dominions. *Blasphemy*, I don't think we have ever applied indecency and obscenity. That is the problem of what these actual words mean and very learned people all over the world and judges have tried to come up with an exact definition and haven't succeeded. What is obscene and what is not obscene is a very weird question, and I can remember the word obscenity disappearing from the legislation

relating to film censorship. Instead particular acts and definitions will be put in.

CP: What about criteria like explicit depictions of crime? Wasn't *Blasphemy* originally based on that?

PROWSE: Well we received *Blasphemy* but a ministerial direction told us to hold it, because of pressure from interested groups, the Air Pilots' Federation, Air Navigation's Guild of Australia, Quakers, TAA, ANA. They all insisted for the film not to be shown in Australia and the then Minister took some account of these representations.

CP: Have you ever stopped or cut a film because you thought it detailed too much?

PROWSE: Well, not for some time. We still take a very hard line on any film exploiting the virtues of the use of narcotics, particularly hard narcotics, and this has always been so. I can see it always will be so, because I think you have read statements by the present Attorney-General of Australia who has said that people should be free to use, and have in private or public anything they want to. The other side being that people who don't want to it should not be subjected to it and both parts have equal weight. However he has said that films which incite to crime or incite to hard drug taking should be prohibited. He said that in public statement so I can say it.

CP: Can you give a brief rundown of the things that at present now worry you most in film?

PROWSE: There's the hard drug problem, implements to crime, gross and explicit depictions of sexual activities, and extreme acts of sadistic violence. This is not of course a problem because when does violence become extreme and excessive. Our problem in regard to violence is when it becomes obscene. We don't believe that obscenity only relates to sexual material.

CP: How do you set the direction of censorship?

PROWSE: Well of course this will depend a lot on Government policies, both Australian and State. As I understand it the general policy is that adult people should be free to read, see and hear whatever they wish. The second point, being of course that people who don't want this sort of material should not be subjected to it.

CP: Is it this where the censorship of advertising material comes in to it?

PROWSE: Yes, because we are much tougher on advertising material than we are on the film itself, the reason being that by its very nature advertising material is freely available to everybody, was the youngest children and it is displayed in places where it is readily available to people who don't want to see it.

CP: How effective are the warnings on films like *The Devil, Language of Love* and *Max from Deep River*?

PROWSE: Well I don't think we put a warning on *Deep River*, it must have been an import's warning. We put a warning on *The Devil* following a specific directive from the then

Minister, and we put a warning on *Language of Love* following a specific directive by the Attorney-General. As to whether we should use warnings over and above the classification is a quite thorny problem and we are currently exploring it. As I see it, it would need an amendment to State legislation to give some force to the warnings. If we just start putting warnings on film nobody would know whether it was our warning or the import's warning and the import might use a warning as a gimmick to boost the sales of the film.

CP: In relation to that, there's been in the conclusion of his book that he sees the ideal situation being that censorship is for purely advisory classifications and that all X class like English category roughly equivalent to the **R** level be used provided that it is clearly stated and that people have access to material which could inform them as to the type of film it is. Do you think that is ever a possibility here?

PROWSE: I think that is the way we are heading in Australia.

CP: But it would be a long way off before we are applying the *Deep River* or a really violent film like *Mark of the Devil*.

PROWSE: Well, whilst everyone might agree with the philosophy expressed in the various Government's policy on censorship, the administration of it is a big-hair. How can you allow this material in for those who want it and how do you keep it away from those that don't? It is a real problem and that is the problem which I think would lead up to simplification of this purely classification system.

CP: There has been talk that the Government will allow films in areas for purely private purposes.

PROWSE: Well at the moment in the Customs legislation there is a Regulation 48 of the Customs Prohibited Imports Regulations which says that blasphemous, indecent or obscene material is a prohibited import. Now that legislation is still on the books and whilst that is there, the situation you described just couldn't arise.

CP: The present British Censor Stephen Murphy is on record as saying that he is visiting and banning films that he wouldn't have touched twelve months ago. Is that ever going to occur here?

PROWSE: Well we'll need a specific law to do it. I think a crystal ball to see which way it will go but I would say the trend at the moment is in the opposite to that. The trend is for more liberalisation rather than more restriction.

CP: How do you decide what the trend is and which way it is going?

PROWSE: Well we may feel it, solely because we know the way the State Government and the Australian Government are thinking and obviously we are administering legislation and the way the legislation is made is the way that we work. We don't think that we lead the country, we try not to, we try to follow it, or keep a lead of it, but we don't like to start new trends in completely unopposed.

CP: How confident are you that you can follow the socialist trend?

PROWSE: All I can see to that is we try consciously to interpret community trends and community standards. So far definitely that we truly interpret them as part not possible but we do give it a lot of thought, and we hope we are right.

CP: The Devil, *Clawfoot*, *Orange* and *Max from Deep River* caused furor overseas. Is this probably a reflection that you weren't quite noting the Australian public's acceptance of it?

PROWSE: Well all those films, although they did cause some controversy, had general acceptance within the Australian community.

CP: What do you do about a complaint?

PROWSE: Well, if it is a valid complaint and we think the person has a reasonable point of view we will study it and we will tell them the exact reasons why we took a certain decision. We try to see their point of view and take note of it. I would think it is not very in which we do learn something of community standards.

CP: Is there any machinery in Government legislation for a person to stop a film, like that person in England who stopped the *Whitchurch* statutory being shown on television? I think there was one case in South Australia where *Ok California* was taken off or not shown.

PROWSE: That's where a community standards organisation took out an injunction against the screening of the film in South Australia and they were awarded a temporary injunction to stop the screening of the film and as far as I know to this date the distributor of the film has not taken any action towards having the injunction lifted. Meantime I think the South Australian Government has changed the legislation though I don't know whether it is through yet. It says that a decision made by the Film Censoring Board on motion arising from the Film Regulations, overrules any other legislation relating to display or exhibition of material. So it possibly won't arise here any more.

CP: Is that purely State legislation?

PROWSE: Well I would suggest that any organisation to say State has the right to seek from the Courts an injunction if the law of a particular State allows it. The case is South Australia, from memory, was taken out under the Police Offences Act and had nothing to do with the legislation on film censorship.

CP: Is there any way an import can take a censorship decision to court?

PROWSE: I think it would be very difficult for him to do that because the legislation at present is framed so that if in the opinion of the Film Censoring Board a certain film is blasphemous, indecent or obscene it should not be imported. Well I think it is very difficult to challenge an opinion. If the legislation specifically said that we shall not import a film that is blasphemous, indecent or obscene it is a decision which could be challenged. To challenge the opinion over that I think would be a difficult matter.



DIRTY PIX

Mike Richards

One of the pleasures of being a newspaper clippings editor and filer of things, and of having a happiness filing system (there is very much a佛教精神, "Seek and ye shall find"), is the joy of stumbling across long forgotten autobiographical scraps — tatty, yellowing bits of paper that map the contours of one's experience.

As it was, I was looking for a file on the League of Rights when — tucked between the sheets of a manila folder marked "Tax Returns" — I discovered a scrawled newspaper clipping. It was the press release for what had come to be known, to me at least, as the Night of the Blue Movie. Last year I immediately concluded that your correspondent frequented highly sophisticated big movie parties, let me immediately assure you that this particular little affair was under the most respectable patronage, and had a very strict chaperone. ("Name of your peevish Merrivale home missus?" At least, not explicitly anyway).

"No, this was to be a special 'Film Censoring Evening' in Customs under the aegis of our beloved Department of Customs and Excise. More exactly it was, I think, an attempt by the then Minister for Customs, Don Chipp, to per-

suade his Parliamentary colleagues (especially the troglodytes in his own party), and to convince the media (the press needed no convincing) that the film censorship situation in this country had come to a standstill, a stand-up. The method Mr. Chipp apparently intended to employ was simply to screen the actual cuts (not the complete films, just the censored cuts) from a series of recent films, thereby demonstrating how innocuous the censored scenes were.

So this night in April, 1970 had promised great things. It had also apparently promised great things in a quite different sense to journalists round the country. When Monday the 13th rolled around, it seemed that every journalist within 200 miles had suddenly either become a film critic or a Chipperey correspondent.

Mervin Ryan, then Chipp's Press Secretary, had been pestering for invitations for days. A yours-may-be-a-question and I called up to his room to IC on a story. "Would it be possible if . . ." and "Could a special case be made for a scholar of . . ." and so on. But poor old Mervin was so harassed I didn't get a chance to complain. First of, I didn't open my mouth. Maybe he mistook me for

someone else, or perhaps by that stage his responses were automatic. ("Dashed journeys like Marva . . .").

Nevertheless, within two minutes he'd certified a glorified printed invitation and I was out of the office before he could realize his mistake. But he never did realize that night I visited at our elegant venue, the National Library Theatre. Security was tight and I was required to show my press pass — each to be presented to the Library management and used to gain entry to the Dennis Kirby, and by the stage was jammed with MPF, VIFC, (I was seated Rev Father Michael King), and sundry journalists.

This distinguished company were attended several moments later by Mungo MacCallum — then working for the Australian — who turned up dressed as a slinky pornographer. Hunched over and wearing a dirty grey coat, dark glasses and cap pulled well down, Mungo crept through the startled VIP's furiously proflinging a card bearing a Gold Coast bikini girl, and whispering "Wetback pussard". The place's head was rattling down their legs, but the nervous VIP's had all retired. Or perhaps they'd just spelled Mungo's finger

protruding out from between the buttons on the lower front of his open shirt (he'd somehow contrived through a hole in his vest pocket to give a certain effect.)

Further official incisiveness was saved by the call to duty, by now we were a sizable assembly 380 (odd) MPs, Senators, journalists, eight women, the Chief Commonwealth Censor, Mr Prouse, and the Minister, Don Chipp.

As we trooped in, it was decided that the then PM John Gorton hadn't shown. Someone offered the explanation that Jolly John had had the bloody thing knocked up by closed circuit TV to the Lodge. It was also apparent that Gough had ducked, too, although he'd sent Press Secretary Jim Spigelman along to report back.

For the next three hours we were to be exposed to scenes from *II Dua*, plus a full-length feature and a much included short. It was, as artist Alex Fitzgerald put it, just one damn rape after another.

Our moral decline began shortly after Mr Chipp had concluded his opening remarks when the short film was shown. Titled "Silence" and directed by Billie Hold, it was an artfully mordant and graphic stream of consciousness film of a youth masturbating. (This only damned us to about two-thirds through the night's entertainment when I joined together the thousand cuts.) In the last minute, with the soundtrack building in volume and intensity, (accelerating locomotive, whistle-blowing, music reaching a crescendo, and cycloids crackling), it was apparent that the youth was reaching orgasmic climax. Despite there being only two offending feet in the film — showing the youth's penis ejaculating — the Department was projecting to have it outright. Because the scene was so quick, our backs conveniently projected two adjacent cells on the screen at the end. Both showed what we had hardly seen and what was still difficult to digest — namely, on the left the youth's penis in his hands, and on the right the penis ejaculating. (As the cells were shown, the construction of two Liberal and Country Party MPs immediately behind me went like this:

MP 1: "What is this?"

MP 2: "It's a tool!"

MP 3: "I can't see any tool!"

Recognition or not, we plunged. Next up was a 65-minute US film called *The Babykiller*, made in 1970. It was an outrageously gory, gory, gory, 20 minutes into the first reel the audience were screaming in howl & howl, anything to get off the bloody screen. Some idea of the massacre may be suggested by the cliched plot. As the program notes dictated by the Department indicated, in bald summary, *The Babykiller* is the story of a half-witted American doctor (Defenit-Arrhythmia) with a massive frigid wife and feelings thoughts. The D.A. becomes involved in an additional relationship with the family's precocious teenage babysitter (who's name would you believe was Candy), then faces blackmail on the daughter and statutory castration to bring a murderer to justice. The film had been played to packed houses in Tulsa, Oklahoma, but God, it was a bummer.

It did have one pass of light entertainment, however, although this was antithetic to the film itself. The film was presented exactly as reported except that at five points during the film, what the Censorship Department described as "areas of concern content" were marked with red-rayed crosses on the print. In other words, at the beginning of a questionable scene — three of the five instances were categorised as unsensational on the grounds of overt sexual indecency and two on grounds of violence — we saw a large red cross in the corner. At the close of the scene the cross appeared again. Loud guffaws greeted the last point designated as questionable. It followed a scene in which the D.A. finally comes to terms with the babysitter and offers his resignation to his boss only to have the D.A. turn it up. As the grateful D.A. was leaving the D.A.'s office, a slightly leering D.A. asks him



"Tell me George, what was it like?"

(Bloody great red crosses).

D.A.: "Mrs. I was like?"

(More red crosses).

It seemed that the D.A. Censor was trying that it was possibly sexually indecent for a middle aged lawyer to say that it was horrific to get off with his babysitter.

The salutary part of the evening's viewing was, however, yet to come. Twenty-eight cuts, ran back-to-back, mostly without contact were shown. The second cut, after intermission, was intended to point up how sensually standards had changed. It was a dubbed Italian torture scene of the late 1950s or early 1960s — the records were vague — it was not known even from which film the scene had been cut — and involved a dungeon in which a Cousin Vargas-like character is inspecting his prisoners. Various scenes were shown being tortured harshly on the rack, while others were undergoing various other primitive punishments. As the Cousin approached an unguessed prisoner being stretched vertically he said to the presenters: "Do you tell all what we were? or do we tell your arms off?"

Just at this point a rugged unknown Melbourne journalist in his pre-Andy Jack, Police Headquarters, voice bellowed: "You bloody arms off!"

The Department eased our concern by informing us that this cut would not have been made in 1970.

After the violence was out of the way, we settled down to the re-codified pornography. Needless to say, it was for the most part totally unsophisticated, even sort of finally out of context. Among my recollections of these films were the following fragments:

Antonioni's *Zabriskie Point*, from which was cut one minute and 25 seconds (for 184 feet). The scene showed Mark Frechette and Diana Hedges making love. Shot in a many slow motion and showing fleshy and caressing, the scene was not at all adjustable by any criterion known to me. It was to me, quite terrible.

Felipe Santiago had two scenes cut. As the Department notes indicate: "The cut related the fact of Onanism depicted by Diego de Landa, the semi-holy American model, who married Australia several years ago, the beautiful but also somewhat pretentious of Puglia, in Crotone. After Onanism sports an old and ugly woman, the scene depicts the passions in Crotone of the power to fight time. When the passions beneath him for money he tells them they will hopefully fight their bodies under the clothing of

Onanism." The scene shows a tortured and ragged Onanist as a stream of peasant light reaches from her vaginal flame-flame.

Two of the cuts related to lesbian scenes. The first was from the French film *Sous les Tropiques* and lastly. The two minute cut was one of a number of lesbian love scenes between two French boarding-school girls. The censored metaphor was as follows:

"With a jewell's tongue I was sitting pens in her mouth. Our interlocking mouths slid into a dream of ease. I was stretching open my thighs. Absolutes was flowing in my veins. My belly was flushed with craving." As the scene cut to maintain even longer.

"Jazzie's fingers withdrew deliberately a slow tempo licks with her fingers. We listened for the final chord."

The second lesbian cut was from *The Killing of Sister George* and was likewise censored unnecessarily. Three and a half minutes had come out, including the following dialogue:

"You'll look cheerful too with 30 cubic centimetres churning away between your legs."

"Oh, bulldog."

"It's name of poor business — go screw yourself or better still go see my Mrs. Craft."

An absolute point the aptly named Department of Customs and Excise failed at showing certain types of dialogue and placed it instead in the program notes. The following extract from the English subtitles of Ingmar Bergman's *Fanny and Alexander* helped him off with his name and short and then he was on top of her. She showed him how and held him high (186) by his (ach) fanny." (Typographical errors or was this the Department's a bad word?)

"I turned over and said: 'What's you name to me now?' I felt it as I'd never felt it before. He grabbed me by the shoulders and bent backwards and then spun and spun. Kestens lay on his back watching and holding him from behind and when he was through she took him on her arms and landed herself off with his hand and gave a shrill cry."

Some of the film cuts were, of course, obviously forgettable pieces of drama. One of the most recognizable cuts shown was from *Ali Asghar* for a scene, a death for a Tanzanian, made in 1970 and imported to Australia for showing in English-language theatres only. The film had been banned outright for its "immature brutality, sadism and obscenity." In the cut scene, a decapitated adult Fischer-punched his captive partner with liquid hot oil and then unzipped his pants to torture her. As he jolted and twisted the cuts start running up the girl's body filling in her back.

Others were rightly farce despite their lack of artistic pretension. *Slapstick and the Golden Girl* probably took the prize. The plot was an hour to a minute. The cut scene involved a series of bugs-baited women trying to catch the king bee, the bee that will identify the girl the "king" was to eat.

The cut from Haskell Wexler's *Medium Cool* was similarly stupidi. It involved an amazing dialogue coming between a naked man and his girl ending in some brief linking: "Jesus," she shrieks. "You bastard — yeah — yeah — yeah."

So that was the night of the Blue Movie. Censors apparently survived the organic occasions. Rape, surgery and mayhem were not reported on a mass scale but then the whole exercise was itself a show, as indeed has been the whole censorship debate, which has been fundamentally misconceived as an argument about sexual taboos.

In censorship terms we've come a long way since that night in April 1970. The troglodytes have been beaten back. (They now take the Festival of Light, the Society To Outline Fotography [S.T.O.F] and other extreme right wing outlets) But they are still out there ... lurking.



Annie Moira disputes an interview in Robin Clifton's *Enter The Dragon*.

PATRICIA EDGAR EXAMINES THE U.S. SURGEON GENERAL'S REPORT ON THE CAUSES AND PREVENTION OF VIOLENCE

As the credits roll by, that British television audience's voice states, "Kung Fu is an essential art; if, as practised by the untrained, could be dangerous."

In February 1974, *The Guardian* reported, "The growing cult of Bruce Lee is sweeping the world, from London to Tokyo, from the streets of Hong Kong to the streets of London. A recent party of Bruce Lee's fans departs from this type of women in his boat. After a visit of Takashima Magazine, China, yesterday when a Friendship Park manager (17) was killed by a party of 100 fans who had come to see the famous man in his 10th Road studio. The police claimed that many boys were waiting after events."

The film, starring Bruce Lee, is *Enter the Dragon*, the only film to be currently showing simultaneously in three London theatres. Its pop-

ularity is very wide. It is the first film to be shown simultaneously in seven theatres in Thailand. Singapore banned the film as part of the government's campaign against movies "teaching violence and long hair," as thousands of Singapore residents tramped across the causeway to the Malaysian town of Johore Bahru to see the morning shows.

In Washington the latest film craze is *The Exorcist* about a young girl's possession and the subsequent and horrific violent exorcism of her devil. It has been described as "an extremely scary film" and "a rather ridiculous film" with the qualities of *Monty Python*.

Steve Winchster reported in *The Guardian*, January 25, 1974,

"There are a lot of Americans who prefer to hang

very concerned at the way this fairly little film is being received in the only cinemas currently showing it in packed houses. Pop psychologists claim to see in it a positive new way of dealing with the fear of the unknown in the lives of millions of the young people in the entire world. Formers are worried that normally disturbed people may come to look on exorcism as an easy way out of trouble and most probably caused by only body chemistry. And some other critics have spoken of the film as being "not only a good film, but also as a good advertisement for the movie industry."

The last film will influence behaviour in as far as the viewer, itself and, regardless of what evidence is available, film and television are such conspicuous targets that they are inevitably attacked. The charge that screen violence causes violence in society is the most common.

In the U.S.A. grants have now reached the proportion of an epidemic. In 1972 16,000 studies were submitted to *Actaeris*. That figure represents more American dead than ten years of the Vietnam war. While 30% of grants in New York used to be solved, in 1972 only 50% were solved. Murders used to kill someone they knew; now the pattern is changing, and while the victims used to live in the ghetto, they are increasingly members of white middle-class society. There is much evidence from criminologists, sociologists, psychologists to work with — poverty, violence, when living, drugs, now? Immigrants, newcomers, easy seems to go, an expanding young population — and there is also the film and television.

Six years ago the assassination of Robert Kennedy and Martin Luther King, along with urban riots and campus demonstrations, led Congress to wonder again whether all the mayhem in the media was such a good thing for the country. Senator John Pastore (Democrats) for Rhoda (House and Chairman of the Subcommittee on Communications of the Senate Committee Committee) requested definitive information on the influence of television on human behaviour.

President Nixon responded to the request by enacting a budget of \$1 million and the U.S. Surgeon General promised a report to Congress within a year. All this was decided before the findings of the U.S. National Commission on the Causes and Prevention of Violence, submitted on September 3rd, 1968, had been digested.

With social concern about violence in society at an all-time high in the U.S., it is not surprising that the report was made, or that the funds were suddenly freed from otherwise unidentified funds in the budget of the National Institute of Mental Health, and that the U.S. Surgeon General's Scientific Advisory Committee, led by Plowman, when a committee is established on the orders of the President of the U.S., to "help resolve the question" urgently, political pressures must get in the way and because a serious budget, preventing the possibility of financial research being unanswered. This, in fact, proved to be the case. The committee had difficulty in determining what research was to be done or who was to do the research. They had the job of determining what all the research meant, what it was anticipated.

The committee agreed in their statutory report that they had to be organised in basic Staff. Staff had to be recruited under nearly emergency pressure and, and upon their work, began with an extremely short deadline. There was no time to explore adequately the diverse views of committee members, to gather longitudinal data, or to subject the data fully to committee review. Prudent research procedures are slow and lengthy and the necessary time for such processes has rarely been available to committee members with important public issues. This particular committee, in consequence, is summary of the findings from twenty odd studies, yielding more than forty reports, and the choice of the projects chosen for funding, have all been subjects of dispute.

The research took longer than was originally anticipated and an additional \$300,000 was spent on administrative and publishing costs. The result was a five volume report containing 2500 pages of research studies with summary reviews in each volume. A further 279 page volume contained the committee members' summary of the main findings. This summary was further refined for presentation as a gross outline.

The first press report appeared in *The New York Times* on January 1973 under a heading "TV Violence Held Unharmful to Youth". From then the controversy developed. The project was variously described as "a million dollar misunderstanding" by the project's original research co-ordinator, "a distorted put-up job", "a political whitewash" and even "a purposeful fraud" by

social scientists.

It emerged that all the candidates for membership on the advisory committee that maintained the research were subject to votes by the three commercial networks. CBS declined to endorse any veto, NBC and ABC, however, blackballed seven candidates who were social scientists who had previously carried out research on the subject in question. Two of the twelve committee memberships went to management directors of research at NBC and CBS. Three more were to scholars who had been, or still were, employed by the networks.

A member of social scientists who carried out studies for the report denounced the committee's summary and claimed that "whether by intent or negligence the committee misrepresented some of the data, ignored some of it and forced it to be unreadable and untrue". (*Newswatch*, 14, 272). They claimed that the report, in fact, showed a significant causal relationship between TV violence and aggressive behaviour in children.

Simone, the US Surgeon General's Department and position were abolished by President Nixon after completion of the report's look to the *Reader's Digest* to declare that the report "left no doubt that television violence adversely affects those of the younger generation" (August 1973).

One of the most detailed commentaries on the report was made by Bogart (*Public Opinion Quarterly*, Winter 1972-3). One of the social scientists who had been excluded from taking part in the project because he had published previous research indicating a causal link between television violence and aggression, Bogart claims that the report was unnecessary because the link between media violence and subsequent anti-social behaviour in children was already well documented.

All this raised the need for a continuing exchange, which may have led Australia's author involved, except that we see here one of the scientists, who also co-ordinated those of the five volumes, as a resident in Australia. Dr John P. Murray of Macquarie University has spoken out at conferences, in 1973, and at *Memory Conference* late in 1973, claiming that the Surgeon General's Report establishes without a doubt a causal link between some violence and aggression in children. Dr Murray said on the ABC that the findings were "quite shocking" and, more recently, even with the new statistics, we will unlikely to reach to the Library to read about 2000 pages of television research, "the experts" can have a better understanding of their professionals, and the press give space and time to the different points of view, particularly when the subject is in the critics' staff. Murray, who has been measuring the media as an oil influence and vindicated by the professionals and those who thought causation provided evidence or at most, anentropic experiences (see a little away).

However, the "good" contained in the padding need clear interpretation. Contrary to all the claims made on the basis of the research evidence in the Surgeon General's Report, a careful consideration of the five volumes in which the committee is based shows that only a part of the research adds any demonstration to the evidence of effects of television violence, and while the results are consistent with the directions of previous research, no study gives consistent evidence that media violence has harmful effects.

There are five technical reports on different aspects of the problem, each containing original studies and a summary essay which includes a review of earlier relevant literature. The technical reports are grouped under five headings: (1) Media Content and Control, (2) Television and Social Learning, (3) Television and Adolescent Aggression, (4) Television as Day-to-Day Life Patterns of Life, and (5) Television's Effects

Further Explanations. There are altogether 60 separate contributions in these volumes.

Volume 1 focuses on three points relevant to understanding the place of violence in television entertainment:

"1. The amount and character of the violence portrayed on television

"2. The circumstances and motives in which the violent acts are created

"3. The formal and informal influences which affect the selection and presentation of television content" (P. 1).

The type of programmes with which the studies deal is almost exclusively television entertainment. The neglect of news and other non-fictional content is a peculiar American research phenomenon, with which that volume of studies is consistent. Six studies are included and, together, they establish a strong case, indicating that violence is a pervasive component of American television. It is stated that violence is unlikely to disappear because it attracts high audiences and in a monetarily system broadcasters will continue to employ the formula most likely to succeed in that aim. Garber's study in this volume indicates that there has been no change in the prevalence of violence since his report to the Broadcast Commission in 1969.

"Although killing was largely eliminated and the proportion of leading characters involved in violence dropped, the rate of violence in television as a whole continued assault, and violence in children's cartoons increased markedly" (p. 15).

The summary of the volume concludes that if there were to be a change in violent programmes, then the dynamics of the broadcasting system would need to be changed, for while the public continue to select violent programmes from the range offered, the commercial broadcaster would continue to provide them. The volume goes beyond the simple notion that violent programming can be changed overnight and considers the nature of broadcasting regulation.

Volume 2 focuses on television and the processes of learning social behaviour and presents four experimental reports and a literature review.

In the short history of communication research the evidence that has been gathered in support of the claim that certain violent, particularly aggressive, behaviour has been shown from experimental data. In experimental research individuals are given a controlled exposure to some form of communication and the effects of that communication are evaluated in terms of the amount of change in behaviour that is produced. A control group which does not see the communication is compared with the experimental group and any differences between the groups are deduced to be caused by the communication.

For example, Braden and his colleagues conducted a now famous experiment with nursery school children at Stanford University. Children were shown a film of an adult model pushing and acting aggressively towards a "blowing" plastic Bobo doll. When put in the company of such a doll the children who had seen the film were more likely to copy this aggressive behaviour than those who had not seen the film. There are many experiments of this kind which are potentially consistent in their findings, although there have been some experiments which confirm a certain theory. These experiments have been invoked as proof that media violence causes aggressive behaviour.

However experimental situations differ from real life in significant ways. A Bobo doll is a toy not a person, and a study of young children has little relevance to the behaviour of children or adults in the wider community. Results obtained in the laboratory cannot be extrapolated to others "outside" who control them are exposed to media, who are subject to selection and for whom media are one part only of their experience. It is

S

now juvenile, even with the new statistics, we will unlikely to reach to the Library to read about 2000 pages of television research, "the experts" can have a better understanding of their professionals, and the press give space and time to the different points of view, particularly when the subject is in the critics' staff. Murray, who has been measuring the media as an oil influence and vindicated by the professionals and those who thought causation provided evidence or at most, anentropic experiences (see a little away).

However, the "good" contained in the padding need clear interpretation. Contrary to all the claims made on the basis of the research evidence in the Surgeon General's Report, a careful consideration of the five volumes in which the committee is based shows that only a part of the research adds any demonstration to the evidence of effects of television violence, and while the results are consistent with the directions of previous research, no study gives consistent evidence that media violence has harmful effects.

There are five technical reports on different aspects of the problem, each containing original studies and a summary essay which includes a review of earlier relevant literature. The technical reports are grouped under five headings: (1) Media Content and Control, (2) Television and Social Learning, (3) Television and Adolescent Aggression, (4) Television as Day-to-Day Life Patterns of Life, and (5) Television's Effects



Steve Ramerino is a composite drawing of children. (Inset) Man from Deep River.

clear that children can and do learn aggressive behavior from television programmes, but the question of whether they use this information as a guide for their own violent behavior. The summary of volume 2 concludes:

"If a probabilistic view of the accumulated evidence is taken, as it typically is in the health sciences, the weight of the evidence to date would seem to represent real progress in determining the effects of violence on television upon youngsters. Specifically, there is more than a tenuous basis for a 'hard graft' conclusion which is depicted to the major question of *whether under some circumstances, exposure to television aggression can lead children to accept what they have seen as a partial guide for their own behavior*. As a result, the present entertainment offerings of the television medium may be contributing, in some measure, to the aggressive behavior of many normal children. Such an effect has now been shown in a wide variety of situations" (my emphasis) (p. 29).

This statement by Liebert contains many qualifying words, yet it is based on the strongest evidence that can be found in the five volumes.

Volume 3 describes behavior in 'real life', as opposed to the laboratory. Eight field studies are reported and the central research question is such as: whether aggressive or violent social behavior by adolescents can be attributed, in some degree, to violent programming. Bogert does not seem happy to accept the equivocal reviewing of the studies in this volume, which is far from demonstrating strong (at best) causal links. Bogert says:

"It must be noted, and is set by Chaffin,

that TV viewing children sharply during adolescence as delinquent and other outside social activities replace childhood recreational patterns in which television plays an important part" (p. 508).

Bogert, in presenting the report, is distorting or ignoring the fact that Chaffin, in his overview of the literature and the research in volume 3 of the report, does recognize that TV viewing declines sharply during adolescence. Chaffin states: "A young person's preference for [or against] violent programmes appears to be well defined early in adolescence, and to persist despite the drift away from heavy viewing during that period in life" (my emphasis) (p. 7).

Bogert's attempt at explaining away the lack of evidence in the studies in volume 3 is unsuccessful. While Chaffin's summary statement is accurate,

"These studies rather conclusively eliminate the hypothesis that television violence is the sole, or principal, cause of aggressive behavior by adolescents. In fact, it appears to make a relatively minor contribution, and the findings here cannot conclusively eliminate the possibility that this apparent association is an artifact of other causal processes that have yet to be discovered."

None of the correlations between viewing and aggression was perfectly strong or consistent across different samples and measures. Although there was clear evidence of a significant association between adolescent aggressiveness and viewing violent television programmes, only one of the studies ventured to

state an inference of positive, unidirectional causation, and even that was in terms of violence viewing as a "probable cause". This volume also reiterates the hopes held out since 1961 when Schramm et al. put forward the suggestion that a ten-year longitudinal study was "of first importance if we are to push steadily ahead in understanding the uses children make of television". Now that a research issue has persevered with such a study it is shown to have held out false promise as a research model. The longitudinal study (Leikowitz, Brod, Walker, Neumann, 1972) was conducted in a rural county of upstate New York, and spans a ten year period from third grade to twelfth grade. There are 436 respondents, for whom both third, eighth and twelfth grade data are available. There are strong correlations between preferences for viewing violent programmes over the 8th to 12th year period, but neither of these measures is significantly related to the earlier third grade violence viewing measure, which could be due to the dubious measures of aggression used. Chaffin points this out in volume 3 when he states:

"This period, in my perhaps be simply demonstrated by considering the different meanings, to children and to late adolescents, of some of the items that were used: saying 'mean things', making 'bullyish gestures', pushing or shoving students, making other students' things without asking, 'always getting into trouble', starting fights 'over nothing'" (p. 28).

The social meaning of these items in adolescence might be quite different from their meaning in childhood and this may in part account for the lack of correlations between the



third and thirtieth grade data. In addition to this problem Klapper, one of the committee pointed out that the questions used in the aggressive measure were reworded in the final rating in the thirtieth grade.

"On the final rating at age eighteen and this is the age rating on which the findings depend, the same questions were systematically reworded in the post test. 'Who says the mean things?' became 'Who used to say mean things?' Despite this change in post test, the questions were reinterpreted by Lefkowitz as bearing on the *current* behaviour of the young people involved. To me and other critics of the study this means the measure of the rapists infallible. The possibility that respondents were indeed reporting *as always at post* behaviour is complicated by the fact that the highest correlation coefficients running in fact over 60 did not bear on the relationship between violence viewing and aggression at all but rather aggression scores pertaining to the same child at different ages. Thus, among Lefkowitz's own statistics it is not violence viewing at age eight which is the strongest predictor of aggression at age eighteen, it is rather aggression at age eight which is the strongest predictor." (Living World, 30.10.79)

Clancy recommended that a shorter longitudinal study extending over a homogeneous life-cycle period, either childhood or adolescence, might provide a less ambiguous test of the causal hypothesis.

It is this particular study that Dr. Murray described in the ABC as follows: "The finding is quite shocking that a very strong and significant

negative correlation appears to hold over a ten year time span" (Living World 32.10.79).

The correlation between violence viewing and aggressive behaviour does not tell us whether the viewing causes the aggression or whether both are the product of an unidentified personality syndrome, which produces both aggressive tendencies and a liking for viewing aggressive programmes. This point is quite separate from the fact that the measure of aggression used in the study was an unambiguously worded peer group measure.

In all, the studies in volume 3 add little to what was previously known about the psychological origins of preferences for television violence, other than the degree to which they can be attributed to the younger's general level of aggressiveness.

Volume 4 reports eight research projects on the patterns of use of television in daily life. The studies look at the viewing patterns of different sub-cultural groups in the general population. The studies report data on the number of television, amount of use, level of aggression, programme preferences and reactions, why people watch television, listening from television, television's role in the social life of families. Further research information on the use of television was ten years old.

Overall the studies in this volume point to several changes over the decade. More time is spent in the company of the TV set, but people's level of aggression increases markedly. When people first appeared into this watch set for great periods of time, this gradually reduced their viewing. Now, while the set sits on, the viewer drops 'in and out' of programmes. The coverage

of volume 4 by Lyle Sonnenburg

"While television has become even more important in our lives, its hold upon our attention has perhaps been reduced. Indeed, one might ask if the public's general affection for television has, perhaps, fallen despite apparent increases in 'viewing time' (p. 23).

Lyle continues however:

"Television today is an integral part of our everyday life. It appears that it is not an unmitigated blessing. To the extent that it can be dysfunctional, as individuals and the community in the social fabric, we remember in which it is manifested, our daily lives make it an exceedingly difficult problem to deal with. This does not mean it is an insurmountable problem. But the findings reported herein suggest that even those most directly concerned—the mothers of young children—do not have the will to come to grips with it" (p. 25).

The final volume 5 contains a very mixed bag of experiments. The volume is called "Further experiments" and reports some new and interesting attempts to explore the relationship between media violence and human behaviour. Most authors who contribute to this volume caution that their immediate report is an introductory one and is not intended to be definitive. In most cases research efforts are continuing, and the data presented are undergoing additional analysis. Comparisons between studies are not possible because they approach different questions in different ways. For example, Elmes et al asked whether visual information obtained while watching television violence can yield reliable measures of emotional reactions. Feshbach et al.

asked whether viewing violence just before going to sleep affects the intensity or vividness of recall of dream content.

Investigators exposed consumers groups of women to material that was operationalized as high or low in violent content. Some used other types of content as well; still others used no content controls. Some looked at the viewers' perceptions of the content or their ability to perceive the content, versus at perceptions of the viewers looking at content, still others at post-viewing behaviors — both sitting and walking. Most asked questions in addition to those used, but these seemingly represent the major strategy for the various experiments.

After examination of the first volume of original studies, one is forced to ask, "Why the fervor?" Where is the justification for the statements?

"In terms of outrage and disgust, many of the 40 psychologists and social scientists who did the original research for the project are claiming that their findings did, in fact, establish a clear and direct link between TV violence and youthful anti-social behavior" (Newsweek, 6/3/73).

It may be that the six-page summary of the full report first released to the press was made more squared that the original report and that the media then ignored the subtlety in such a way as largely to resolve television violence of any significant effect on youngsters, hence the outcry that where is the clear and direct evidence claimed? Volume 1 reports content, volume 4 reports patterns of viewing, volume 3 reports research stated clearly in being new and exploratory, volume 2 reports field research which is certainly unable to establish clear and direct causal links, so then we are left with volume 2, which links experimental data which are consistent with earlier research findings. The total report is largely a collection of discrediting documents when looked at alongside the claims made for its findings. It associates a large body of research with well reported literature review, but it does little to give further insights into the problems it sets out to explore.

In their summary report the consumers stated:

"People ask before could violent viewing cause aggression and violence. In our opinion, the questions are often too narrowly drawn. For example:

(1) It is sometimes asked if watching violent live or television can cause a young person to act aggressively. The answer is that, of course, under some circumstances it can. We did not need massive research to know that at least an occasional, unstable individual might get sufficiently worked up by some show to act in an impulsive way. The question is really, for the real issue, how often it happens, what predispositional conditions had to be there, and what different, understandable, as well as hedge, factors the aggressive reaction takes when it occurs.

(2) It is sometimes asked if the fact that children watch a steady fare of violent material on television more hours a day from early childhood through adolescence causes our society to be more violent. Presumably the answer is to some degree yes, but to consider the question misleading. We know that children模仿 and learn from everything they see — parents, fellow children, schools, the media. It would be extraordinary indeed if they did not imitate and learn from what they see on television.

Yet, as we have said, the real issue is quantitative: how much contribution to the violence of our society is made by extensive violent television viewing by our youth? The evidence (or, more accurately, the difficulty of finding evidence) suggests that the effect,



is small compared with many other possible causes, such as parental attitudes or knowledge of and experience with the real violence of our society.

The sheer amount of television violence may be unimportant compared with such subtle matters as what the medium says about it, or it appeared or disagreed, commented by sympathetic or unsympathetic characters, shown to be effective or not, punished or unpunished? Social scientists usually cannot say which aspects of the portrayal of violence make a major difference, or in what way.

What are the alternatives? The proper question is: "What kinds of changes, if any, in television content and practices could have a significant net effect in reducing the propensity to antisocial aggression among the audience, and what other effects, desirable and undesirable, would such changes have?" (United States Report by the Surgeon General, 1972, p.175).

The main implication from the data in the Report is that the summary is that:

"The best predictor of later aggressive tendencies in some studies is the existence of earlier aggressive tendencies, whose origins may be in family and other environmental influences" (p.182).

The content in which media material is presented, the extent of parental explanations, the nature of family relationships, the child's personality, whether material is seen in fantasy or reality, all make a difference. Thus the consumers recommended that future research concentrate on the following areas:

1. violence in the content of other mass media
2. mass media in the context of the total environment, particularly the home environment, to establish how far what the viewer brings to the screen determines what he carries away.
3. investigate the possibility that content other than violent content may increase the likelihood of subsequent aggression
4. investigate the symbolic functions of violent conflict in fiction.

The final summary by the consumers could have been written before the research began, and it may be that different questions would have been posed and more traditional arguments explored if it had been. The consumers report does not further the development of theory

and from the evidence it does not appear that the final summary by the consumers could have gone further than it does. If the language had been stronger, it would not alter the fact that little more is known after the report about the connections between mediated violence and behavior than was known before. In conclusion, Boggs was right: the report was unnecessary because it did not, and could not, come up with final answers, given the basis of research that were pursued and the manner in which the report was undertaken. This massive study is an example of the confusions that can arise and the problems researchers are subjected to when they undertake to do research inspired by political motives.

Given the evidence supplied in the five volumes of studies, I consider the more cautious statements of the committee of twelve behind in the summary report to be a more sensible picture of the findings than Shostak's entrepreneurial statement claiming final proof.

To assert that the report has come up with firm answers we did not have before is quite revealing. What the report should effectively contribute is to direct researchers away from looking for simple causal links between mediated violence and behavior. It is clearly irresponsible to try to fasten politicians with definitive answers in passing legislation. Shostak said in his testimony before the Senate Sub-committee:

"While the consumers report is carefully phrased and qualified to language acceptable to social scientists, it is clear that the causal relationship between television violence and anti-social behavior is insufficient to warrant legislation and immediate action. The data on social phenomena such as television and violence and/or aggressive behavior will never be clear enough for all social scientists to agree on the formulation of a consistent statement of causality. But there comes a time when the data are sufficient to justify action. That time has come."

Shostak's statement is a value judgment. The appropriate and immediate remedial action he would want is not clear. It is a disease for less violence than that has to be associated with the consumers' diagnosis of the symptom of broadcasting to which the U.S. is committed. If he is suggesting a lowering of violence in American society as a consequence of reduced TV violence, what of the role of other mass media? Can we be sure that by reducing violence from the television screen we will not be altering something that serves as a release mechanism in American society in ways we do not understand?

The social scientist must be allowed to get on with the job, unpersuaded by politicians and concerned dignitaries. For the building up of knowledge in this area is a slow process. One piece of research does not stand on its own in such a field and a sufficient number of findings new points to the necessity for developing theoretical bases for research studies of media effects on behavior. The development of theory in mass media research has not been neglected, but it has received much less attention than the politically inspired studies at the sensational pronouncements of researchers and well-meaning citizens pushing their own value judgments.

While violent images in the media are the focus of the discussion, the last, and most important, have found that ultra-violence, or as it is now called, is ultra-producible. The mass audience seems to find violence enjoyable. Yet few people seem to be averse to cut content down with a gash. Perhaps something is appealing to our sensibilities, but answers won't be found through persuasion, constant, grant funded research packages. It will take much time to have details about a particular individual than about a particular film the individual saw. That observation, made long ago by G. K. Chesterton, contains more wisdom than there is evidence in the Surgeon General's Report.

T



NOT SUITABLE FOR CHILDREN

A survey of the movement in Australia to protect children from the harmful effects of film.

Juvenile crime and immorality had been a major social issue all over the world long before the invention of the cinematograph. There were those who, like Charles Dickens in *Oliver Twist*, saw antisocial behavior as a natural result of poverty and depression. On the other side were those who blamed overwhelming influences. Mr Hobart, for instance, questioned the Home Secretary in the British House of Commons on June 13, 1866, on

Whether the nation has been damaged by the cinematograph, or whether it is a means of education, largely attributable to the spread of crime, prostitution, and other vicious associations of an exciting and immoral character which corrupt the masses of the lower classes and stimulate them into courses of dishonesty and vice.

Arguments in Australia in the twentieth century about the dangers of film shows can therefore be seen as part of a longstanding international debate on the causes of juvenile delinquency. The editor of *Reynolds's* for instance, clearly endorsed Dickens' attitude when he replied to a call by teachers for censorship to protect children: "Censorship of the pictures won't help — censorship of the skins will." The opposite view was presented, for instance, by the 1915 Annual Assembly of the Baptist Union of New South Wales which expressed

grave concern at the authorities' strict use of laws that film shows being shown in picture theatres — preventing audiences to the writers of young people.

Melbourne's introduction to the cinematograph had taken place in August 1896 and Sydney's only a month later, but arguments over the moral effects of the new entertainment developed slowly. At first films were a novelty, shown to supports to another form of entertainment, usually vaudeville. But by 1910 there were open air cinemas (Sydney had 60 in September 1920), large tent shows, and a growing number of city buildings and exclusively for showing films. Per-

manent cinemas now conducted classes of cinema in the major cities, and film had become big business, providing spectacle with both an identifiable adversary and an additional reason for complaint — the profits motive.

By the second decade of the new century, Australian moral reformers had become vocal and active against the evils of films, and the risks that the less sophisticated sections of the public — particularly the women, the children and the poorly educated — were exposed to. The welfare of children was one of their particular concerns. They claimed that darkness and ill-ventilated cinemas could damage sight and encourage the spread of infection, that children who were regularly to the cinema would forfeit the exercise necessary to healthy development, that the realistic scenes and excitement would over-stimulate young minds, making them subject to night terrors, that late nights and lack of sleep would impair concentration on school work. Attempts were made to screen films in lighted cinemas to protect young eyes and young morals, for the reformers feared that the dark world would encourage parents to exploit young people sitting near them and tempt the young people themselves to immoral behavior. They feared, too, that children would be encouraged to beg or steal to get the price of admission to their favorite amusement. They believed that the subject matter of films would provide a model of criminal or immoral behavior for young people to imitate and would lead to the gradual erosion of wholesome values by encouraging young people to put money and social position before honor, to reject charity and virtue, to despise marriage home and family, and to see being caught as the only drawback to crime. Scarcific studies which demonstrated the comparative strength of visual influences over

others in the learning process strengthened the reformers' fears, as did their concern that if the process was a slow and subtle one then by the time its effect had been demonstrated it would be too late for the present generation to be protected.

In the early years of the decade there were several cases of children whose delinquency was attributed by police and defence counsel directly to the evil influence of films. In March 1914 Judge Murray, in sentencing such a prisoner, said:

The Court of Justice is impelled by the gravity of the offence to impose a heavy sentence. The moral influence of the moving picture has been demonstrated. There is no doubt that its overwhelming influence of some of the older classes and the younger ones people are exposed to from reading *Notices* at the expense of the welfare of the community the better.

Such cases contributed significantly to the pressure which resulted in the establishment of formal censorship procedures in New South Wales under the 1908 *Theatres and Picture Halls Act*, and in South Australia in 1914. During World War I censorship boards were set up in New South Wales, and, for a short time, in Tasmania, but the work of these was lightened, and agitation for similar boards in other states continued, by the appointment in 1917 of a Commonwealth Film Censorship Board under the *Carlton Act*. The welfare of children was in the forefront of arguments justifying all these forms of film censorship.

The censorship was never sufficiently strict to satisfy all the reformers, however. One major pressure group was the National Council of Women, a non-denominational body on which all religions were represented. The New South Wales branch of this organisation had a sub-committee concerned to advise stricter censorship, and in 1932 this group, widened to include interested men, became the Good Film League of New South Wales. It aimed to encourage "the pro-



Efftee
FILM
PRODUCTIONS
present



**DONALDA WARNE and
JOHN MAITLAND
in
The HAUNTED
BARN.**

O-o-o-oh! S-h-h-h! It's
midnight in the Haunted
Barn. Tingling mystery,
delightful shudders, rous-
ing laughter, beautiful
romance and a great cast

What a Picture!



Frame enlargements from Frank Thring's *The Haunted Barn*.

table of moving pictures of high ethical and artistic standard", "the adequate censorship of all advertisements relating to moving pictures", and "the use of moving pictures as a factor in education". In 1926 the League had only 36 members and three affiliated societies and was in the process of reverting to a standing committee of the National Council of Women. However, a determination had to re-activate the organisation and to the publication of a journal, and the steady growth of the organisation over the next two years to 300 members and 27 affiliated societies. The National Council of Women and the churches continued to make independent statements but for these years the Good Film League played an active co-enduring role.

At this time there was hardly any support for the total abolition of censorship. This was an attitude consistently endorsed only by extreme radicals like Henry Bates, though the film trade occasionally lost patience with the censorship sufficiently to make statements which appeared to favour abolition. Most of the argument centred on the question of how much the censorship should be, and consequently who should exercise the final authority. The film trade suffered mounting hardship from the dual system, which burdened them with several censorship fees and occasionally caused severe losses by the withdrawal of a film in one or more states after money had been spent on promotion after its release from Commonwealth censorship. They believed that the public wanted censorship, but that a single Commonwealth censorship was enough and its present standard adequate. In spite of the trade's poor opinion of the Good Film League, the League's policy at this time was very similar. In 1926 a spokesman was said that

The Good Film League was of the opinion that the film censors and advertisements produced in Australia should be placed under the jurisdiction of the Federal Government, and that national censorship and inspection be the standard.

Because its powers derived from the Censor Act, the Commonwealth Censorship had control only over imported films. Those who were conson with Commonwealth standards, i.e. the Commonwealth censors themselves, the film trade, and supporters of the policy of the Good Film League, considered that the only additional censorship required was the extension of Commonwealth powers to cover locally-produced films and advertising. Others believed that such an extension would be an unnecessary encroachment on States' rights, and would lead to the decline of the standard of films available to the public. This opposition consisted of the state surveillance, supported by state politicians and pressure groups like the National Council of Women which wished to retain their direct role in censorship procedures at state levels.

The only state which could not legally endorse the argument favouring state censorship to reflect local standards was Western, where the federal censor had been based during the years 1917 to 1926. So, when the Victorian Council of Public Education endorsed the reformers' arguments of the dangers inherent in the lack of federal power over local films and advertisements, it recommended that "the way, as well as the economical course would be to enlarge the existing powers of the Federal body". But criticisms of the standards of the federal body had still to be met, and in the resolution of this conflict the protection of children played an important role. In his film published Report, the Chief Commonwealth Film Censor, Professor Wallace, had noted that "it may ultimately be necessary to classify films and pass some for adult audiences only". The Good Film League endorsed this policy too, recommending "a classification of films into those suitable for children and those not suitable".

If this could be achieved, there would no longer be any justification for advancing the total banning of a film considered to be harmful for



• Ernest O'Reilly

children, and Commonwealth standards could therefore be justified.

So the Victorian Censorship of Films Act, 1926, which resulted from consultations between state and federal governments, provided for the establishment of a Victorian censorship of all films entering the state, permitting the censor to order the cutting or banning of a film, or to require that it be cut shown before any child between the ages of six and 18 years. In the latter case, such "conditions" approval must be clearly shown on all advertisements and exhibited on the screen before the picture was shown. All these powers were then used, under agreement with the Commonwealth, in the Commonwealth Censor, who would act on behalf of the Victorian State Government. Inspections were carried out by the police and the appointment of a full-time inspector in 1928. The trade, though they were relieved at not having yet another state censoring to contend with, campaigned vigorously against the classification provisions of the new act. They maintained that they provided children entertainment, and that no audience, the children would rather than potential audience by replacing the parents who could not come without their children. Exhibitors claimed that parents objected to being told to remove their children from conditional films, so further goodwill, and potential adult customers, were lost. They insisted being held responsible for judging the age of a child, and told harrowing tales of forcibly removing screaming children from hiding places under seats when a conditional film was about to start.

Exhibitors refused to obey the Minister's recommendation to exclude children from a program area if only half of it was approved conditionally. Some provided entertainment in the foyer of the theatre while the conditional film was on, but others insisted on showing children over a curtain when the first half was conditional; the best they could do was to advertise it as such on the screen and leave the rest to the children and their parents. Wallace added to the problem, if the exhibitor was screening a two-feature program on Saturday night and both were conditional films, then he had to book an additional film for the matinee, often at extra expense as many distributors would not supply free replacements in these circumstances.

The workers were still not satisfied, either that the law was strict enough or that it was being suf-

ficiently enforced, and they demanded exhibition of all sorts of versions of the Act, and of using a conditional classification so that parents, those censors who family musical and body dressed by exhibitors, who, in turn, objected to what they called "the unnecessary of classification". Ernest O'Reilly, who was by now Chief Commonwealth Censor, had, for instance, great only confidence in *Frank Tully's The Haunted Barn* (1921), because the writing of the were eight frightened children.

The trade campaign to prevent the passage of the bill failed, as it was converted into a campaign for repeal, which strengthened as depression conditions began to affect exhibitors' profits and the "6 to 18 class" was seen as aggravating the Commonwealth pressure finally resulted in the amendment of the Thэтton Act in December 1932, to repeal a 20 which authorized conditional approval of a film. The Council of Churches and other pressure groups tried unsuccessfully to have the decision reversed, and calls for the reversal of compulsory classification was made on many occasions, for instance by the Good Film League and the Children's Cinema Council of Victoria in 1940. However, the year in which the provision had ceased in Victoria made other states very wary of trying this method of protecting the children, and it was not introduced again till the Commonwealth R certificate in 1951.

Meanwhile, other options were considered. The best known for the string of events on the subject was provided by the Federal Royal Commission into the Motion Picture Industry 1927-8. Evidence was presented by the trade, by welfare and police officers, by educators, by women's groups, but all the millions of words really added little to the argument. One Justice of a Children's Court concluded that

A large number of cases that are brought before the Court are attributable to child influences of the pictures.

Another was concerned films played "a negligible part in the general mass of juvenile crime". One witness considered films did "more good than harm. They provide something to the factors who might otherwise be getting into trouble". Another claimed, "There is greater danger, physically, mentally and morally, in children seeing in the pictures than there is in children playing in the streets". Still another, then, that the Commissioners concluded that there was "considerable controversy upon the effect of the cinema upon the child", though the tone of their Report tended to align them with those who considered the dangers had been exaggerated. They agreed that it was necessary that everything possible should be done to ensure that children receive only good influence from their attendance at picture shows, but they were not very sure how that influence was could be achieved.

Their final recommendations were very cautious. They wanted all films to be graded by the censor. Those considered suitable for all the family were to be advertised as "suitable for universal exhibition", those educational, scientific or medical films which were particularly suitable for children should be marked "for adults only", and the rest were not to be granted an A, presumably so that their unsuitability would get into the public and could not be used as a lure for visitors. At least one, only films marked "suitable for general exhibition" should be shown, except where special permission could be granted for long-run city theatres. This placed the final responsibility on the parents, whose role was to supervise their children's viewing, guided by the classification made by the censors. Trade opposition to the 1928 Western legislation was probably a major factor in leading the Commonwealth to get the responsibility on parents and cautious recommendations were never implemented. For the Commonwealth Government decided that they were among those which required co-operation from the states, and no other state was prepared at this time to follow Victoria's

lead.

In 1928, the problem was considered by the Child Welfare Committee of the League of Nations. After exhaustive enquiry, this body recommended censured screen for all member countries, exchanging information on the censorship administration of each and the film's undesirability, rigid enforcement of standards, and severe penalties against those who flouted them. At the same time they recommended encouragement of the production of good film by a reduction or exemption of tax on them compensated for by heavier fees on objectionable films, and the exchange of information to facilitate their widest release. Nearly 10 years later, Australia accepted the League of Nations Convention for Facilitating the Distribution of Educational Films, but the censorship recommendations of the Committee were never implemented.

Through the Commonwealth census should do nothing to enforce the recommendations of the 1927-8 Royal Commission, they now began a series of negotiations with the film trade which resulted in a policy acceptable to both. Exhibitors were fearful that the Victorian R or 16 class would be accepted in other states, so while the Motion Picture Distributors Association reached an agreement with the Customs Department in 1930 that pictures suitable for children would be marked "For General Exhibition", the exhibitors reluctantly agreed. As the Royal Commission had recommended, this placed the responsibility on the parents, and the censors and reformers were not convinced that enough parents would take this responsibility seriously enough. Chief O'Reilly remarked in 1932:

It is a pity that the local administrators of films marked "General Exhibition" by the Board have not been more zealous in their efforts to make certain that it is.

After the agreement was established in 1940 to print A and G symbols on all press advertisements it was officially没有必要.

Whether much heed is paid to it by parents and others is another matter, and this is the difficulty attaching to the responsibility of always leaving it to the same classification on any given death-prevention?

A part of the difficulty, and of the reason for any reluctance by parents to follow the censor's guide, was the continued unsuitability of some of the classifications, just as had been the case under the Victorian Act. With Disney's *Snow White* (1937) was originally refused a Fair General Exhibition classification because the skeleton might frighten children!

Reformers' pressure continued to be strongly felt, particularly at state level. In 1931, the Victorian Children's Cinema Council (formed in 1931, with aims similar to the Good Film League of New South Wales) conducted an enquiry. Of persons who answered the questionnaire issued through various organisations, 56.1% found film programmes generally unsatisfactory, and the Council concluded that, in spite of O'Reilly's pessimism, the majority of parents were informed in the type of film their children saw and regretted the withdrawal of the 8 to 16 class. However, perhaps the figures chosen to demonstrate the quoniamantes — leaders of the Australian Women's National League, mothers' clubs, probation officers' associations, doctors and hygiene people — were more representative of the reformers than of the constituency as a whole.

F. W. Marks, appointed by the New South Wales government to inquire into the Film Industry in New South Wales in 1934, had first representations by the reformers, and recommended the report of Inspector Lee of the Department of Public Instruction to the notice of the government. However, Marks did not consider the subject of censorship as part of his terms of reference, and so he made no recommendations about children's film viewing. In 1936, the New South Wales Minister for Education was asked to

enquiry thus by conducting an enquiry similar to that of the Children's Cinema Council in Victoria, into "... the evil effect of certain classes of pictures, such as those depicting crude vulgarity, gangsters and drunken scenes, etc. — Such an enquiry was first held in 1932 by the New South Wales Teachers and Parents Committee, which recommended that the Commonwealth be asked to allow the appointment of a representative of the state with a knowledge of child training, education and psychology to act on their behalf on the classification film committee, in particular on the classification of films for children. Meanwhile, the Teachers and Parents Committee insisted on a general classification that a film classified as *Adults Only* would be screened at theatres, that all advertisements would clearly show the classification, that no A ratings would be screened in matines, that the censor's classification would be screened before each film and that children's matines would screen two and one half hours.

But under the logic, nor the Commonwealth censorship, were willing to treat this issue in isolation, sympathetically and in charge of policy or procedure isolated. The pressure groups could not be ignored. In 1945 the National Council of Women made a further submission to the Commonwealth Government requesting the grading of films into five categories: A for adults, H for adults and adolescents over 16, C for families, and D especially for children. There were parliamentarians willing to expose the cases in federal parliament, including, of various states Dame Enid Lyons, Moira Udall, Blaxland and Heylen, and Senator Moore. Newspaper campaigns were launched in the later years of the war, which led the South Australian Motion Picture Exhibition Association to warn its members against "something of an Australia-wide campaign against films for children". In these two defeats, exhibitors presented distributors to help substitute film when a programme was unsuitable for a matinee, and promised the National Council of Women and others that everything possible would be done to ensure that only suitable films were shown in matines.

Public pressure such as this led the Commonwealth to take the final approach to the issue in 1946 to assign power over films, and perpendicular the issue, not that the time had come in 1947. Western Australia, Queensland and Tasmania all passed legislation similar to that already in force in Victoria requiring that the Commonwealth's Censor's classification of films be clearly marked on all advertising.

The Western Australian Act delegated to the Under Secretary the responsibility for local administration, which presumably included authority for the policies of the censors, but the Tasmanian and Queensland Acts had no such provisions. An attempt by the Commonwealth Censor to get such authority delegated failed, and no one could know whether the classification provisions were being applied. The Queensland, Western Australian and Tasmania Acts included a provision, not present in the Victorian Act, that only films classified "For General Exhibition" should be shown as children's matines; the Bill introduced in 1947 in Victoria contained similar provisions, but this was not passed, and Victoria never did adopt this by legislation. In 1956 South Australia introduced compulsory advertising of censorship classifications. By regulation, New South Wales was the last state to do so formally, with the 1959 Teachers and Public Health Act.

In the long run it was not State legislation responsible that seemed suitable laws for children. First, a swing towards family film was very evident during and after World War II, giving exhibitors more opportunity to honour their agreements to show only such films as matines. Then, in the late fifties, with the advent of television, the whole pattern of film viewing altered drastically. Through the classification of commercial films certified, the most significant efforts to protect

children were in the field of the classification of television films, banning altogether those considered not suitable for viewing in the home, and certain others, particularly those shown at what were considered to be children's peak viewing times. Broadcasters were known to ask that these films be cut to allow them to fit into these timeslots, rather than be screened at a less profitable time.

The states still had the power to legislate to control films viewed by children in cinemas, but the next move in this direction was as the result, not of successive pressure on the states, but of the indignation of adults who felt the censorship system to be unnecessarily restrictive of adult viewing. In 1970 state governments agreed to pass enabling legislation to authorise the use of the R certificate, including children between the ages of ten and 16 from film by the Commonwealth censorship. This move was one of several initiated by Doug Chapp as Minister for Customs, who was enthusiastic about the idea because "film censorship need no longer be so inhibited by the lack of control of children's audiences at theatres".

The trade were not enthusiastic, and brought up all the same arguments again as had been used in Victoria in 1935-1942. They insisted being responsible for judging the age of pictures, and they feared that the ease of R films which they expected to follow the new provisions would endanger the supply of films to theatres which cater for family audiences, particularly in the country. As in the earlier campaign, their arguments were basically economic but couched in highly moral terms. They need not have worried. Assistance at the first R film shown in Melbourne in November 1971 was well above average, and managers reported little difficulty in securing passes for age. Pictures soon became used in the new classification symbols M (for mature audiences), NC (Not Recommended for children), and G (For general exhibition).

For 30 years Australian governments seem to have endorsed the diminishing influence theory of the effect of film as it applied in their legislation to limit the films viewed by children.

Perhaps the time is not yet ripe to question the philosophical justification for this attitude, the assumption that society has the right to shield and manipulate children to ensure continuing control. But it is surprising that the more practical assumptions have not been questioned more consistently in this time. The assumption that an average or representative child can be prohibited, that the effect of any given film or part of a film on such a child is constant and can be identified and measured. These assumptions are very difficult to substantiate. The researchers who presented the evidence for the Surgeon General's report in the U.S. Senate, were no nearer to a final solution than were those who contributed to the Payne Fund studies in 1923-31. Yet for 30 years we have accepted our censor, without special training, in fact as these assumptions.

We seem no wiser in 1979 than we were in 1946 to find out just what, if any, films are truly NOT SUITABLE FOR CHILDREN. ■

¹ *Empire*, 17 Nov 1928

² *Argus*, 26 Sept 1932, p.6

³ *Sunday Morning Herald*, 11 Oct 1944

⁴ *Good Film Guide*, No. 1, 1 July 1938

⁵ *Ind*, No. 2, 1 Oct 1938

⁶ Report of the Victorian Council of Public Education 1923, p.124

⁷ Commonwealth Film Censorship, Annual Report 1932, p.6

⁸ Good Film Guide, No. 2, 1 Oct 1936

⁹ *Sunday Leader*, 20 October 1932 (from the Commonwealth Royal Commission into the Moving Picture Industry, 1927-8, p.122)

¹⁰ *Ind*, 2 Oct 1932, p.44

¹¹ *Ind*, 2 Oct 1932, p.46

¹² *Ind*, 2 Oct 1932, p.46

¹³ *Ind*, 2 Oct 1932, p.46

¹⁴ *Ind*, 2 Oct 1932, p.46

¹⁵ *Ind*, 2 Oct 1932, p.46

¹⁶ *Ind*, 2 Oct 1932, p.46

¹⁷ *Ind*, 2 Oct 1932, p.46

¹⁸ *Ind*, 2 Oct 1932, p.46

¹⁹ *Ind*, 2 Oct 1932, p.46

²⁰ *Ind*, 2 Oct 1932, p.46

²¹ *Ind*, 2 Oct 1932, p.46

²² *Ind*, 2 Oct 1932, p.46

²³ *Ind*, 2 Oct 1932, p.46

²⁴ *Ind*, 2 Oct 1932, p.46

²⁵ *Ind*, 2 Oct 1932, p.46

²⁶ *Ind*, 2 Oct 1932, p.46

²⁷ *Ind*, 2 Oct 1932, p.46

²⁸ *Ind*, 2 Oct 1932, p.46

²⁹ *Ind*, 2 Oct 1932, p.46

³⁰ *Ind*, 2 Oct 1932, p.46

³¹ *Ind*, 2 Oct 1932, p.46

³² *Ind*, 2 Oct 1932, p.46

³³ *Ind*, 2 Oct 1932, p.46

³⁴ *Ind*, 2 Oct 1932, p.46

³⁵ *Ind*, 2 Oct 1932, p.46

³⁶ *Ind*, 2 Oct 1932, p.46

³⁷ *Ind*, 2 Oct 1932, p.46

³⁸ *Ind*, 2 Oct 1932, p.46

³⁹ *Ind*, 2 Oct 1932, p.46

⁴⁰ *Ind*, 2 Oct 1932, p.46

⁴¹ *Ind*, 2 Oct 1932, p.46

⁴² *Ind*, 2 Oct 1932, p.46

⁴³ *Ind*, 2 Oct 1932, p.46

⁴⁴ *Ind*, 2 Oct 1932, p.46

⁴⁵ *Ind*, 2 Oct 1932, p.46

⁴⁶ *Ind*, 2 Oct 1932, p.46

⁴⁷ *Ind*, 2 Oct 1932, p.46

⁴⁸ *Ind*, 2 Oct 1932, p.46

⁴⁹ *Ind*, 2 Oct 1932, p.46

⁵⁰ *Ind*, 2 Oct 1932, p.46

⁵¹ *Ind*, 2 Oct 1932, p.46

⁵² *Ind*, 2 Oct 1932, p.46

⁵³ *Ind*, 2 Oct 1932, p.46

⁵⁴ *Ind*, 2 Oct 1932, p.46

⁵⁵ *Ind*, 2 Oct 1932, p.46

⁵⁶ *Ind*, 2 Oct 1932, p.46

⁵⁷ *Ind*, 2 Oct 1932, p.46

⁵⁸ *Ind*, 2 Oct 1932, p.46

⁵⁹ *Ind*, 2 Oct 1932, p.46

⁶⁰ *Ind*, 2 Oct 1932, p.46

⁶¹ *Ind*, 2 Oct 1932, p.46

⁶² *Ind*, 2 Oct 1932, p.46

⁶³ *Ind*, 2 Oct 1932, p.46

⁶⁴ *Ind*, 2 Oct 1932, p.46

⁶⁵ *Ind*, 2 Oct 1932, p.46

⁶⁶ *Ind*, 2 Oct 1932, p.46

⁶⁷ *Ind*, 2 Oct 1932, p.46

⁶⁸ *Ind*, 2 Oct 1932, p.46

⁶⁹ *Ind*, 2 Oct 1932, p.46

⁷⁰ *Ind*, 2 Oct 1932, p.46

⁷¹ *Ind*, 2 Oct 1932, p.46

⁷² *Ind*, 2 Oct 1932, p.46

⁷³ *Ind*, 2 Oct 1932, p.46

⁷⁴ *Ind*, 2 Oct 1932, p.46

⁷⁵ *Ind*, 2 Oct 1932, p.46

⁷⁶ *Ind*, 2 Oct 1932, p.46

⁷⁷ *Ind*, 2 Oct 1932, p.46

⁷⁸ *Ind*, 2 Oct 1932, p.46

⁷⁹ *Ind*, 2 Oct 1932, p.46

⁸⁰ *Ind*, 2 Oct 1932, p.46

⁸¹ *Ind*, 2 Oct 1932, p.46

⁸² *Ind*, 2 Oct 1932, p.46

⁸³ *Ind*, 2 Oct 1932, p.46

⁸⁴ *Ind*, 2 Oct 1932, p.46

⁸⁵ *Ind*, 2 Oct 1932, p.46

⁸⁶ *Ind*, 2 Oct 1932, p.46

⁸⁷ *Ind*, 2 Oct 1932, p.46

⁸⁸ *Ind*, 2 Oct 1932, p.46

⁸⁹ *Ind*, 2 Oct 1932, p.46

⁹⁰ *Ind*, 2 Oct 1932, p.46

⁹¹ *Ind*, 2 Oct 1932, p.46

⁹² *Ind*, 2 Oct 1932, p.46

⁹³ *Ind*, 2 Oct 1932, p.46

⁹⁴ *Ind*, 2 Oct 1932, p.46

⁹⁵ *Ind*, 2 Oct 1932, p.46

⁹⁶ *Ind*, 2 Oct 1932, p.46

⁹⁷ *Ind*, 2 Oct 1932, p.46

⁹⁸ *Ind*, 2 Oct 1932, p.46

⁹⁹ *Ind*, 2 Oct 1932, p.46

¹⁰⁰ *Ind*, 2 Oct 1932, p.46

¹⁰¹ *Ind*, 2 Oct 1932, p.46

¹⁰² *Ind*, 2 Oct 1932, p.46

¹⁰³ *Ind*, 2 Oct 1932, p.46

¹⁰⁴ *Ind*, 2 Oct 1932, p.46

¹⁰⁵ *Ind*, 2 Oct 1932, p.46

¹⁰⁶ *Ind*, 2 Oct 1932, p.46

¹⁰⁷ *Ind*, 2 Oct 1932, p.46

¹⁰⁸ *Ind*, 2 Oct 1932, p.46

¹⁰⁹ *Ind*, 2 Oct 1932, p.46

¹¹⁰ *Ind*, 2 Oct 1932, p.46

¹¹¹ *Ind*, 2 Oct 1932, p.46

¹¹² *Ind*, 2 Oct 1932, p.46

¹¹³ *Ind*, 2 Oct 1932, p.46

¹¹⁴ *Ind*, 2 Oct 1932, p.46

¹¹⁵ *Ind*, 2 Oct 1932, p.46

¹¹⁶ *Ind*, 2 Oct 1932, p.46

¹¹⁷ *Ind*, 2 Oct 1932, p.46

¹¹⁸ *Ind*, 2 Oct 1932, p.46

¹¹⁹ *Ind*, 2 Oct 1932, p.46

¹²⁰ *Ind*, 2 Oct 1932, p.46

¹²¹ *Ind*, 2 Oct 1932, p.46

¹²² *Ind*, 2 Oct 1932, p.46

¹²³ *Ind*, 2 Oct 1932, p.46

¹²⁴ *Ind*, 2 Oct 1932, p.46

¹²⁵ *Ind*, 2 Oct 1932, p.46

¹²⁶ *Ind*, 2 Oct 1932, p.46

¹²⁷ *Ind*, 2 Oct 1932, p.46

¹²⁸ *Ind*, 2 Oct 1932, p.46

¹²⁹ *Ind*, 2 Oct 1932, p.46

¹³⁰ *Ind*, 2 Oct 1932, p.46

¹³¹ *Ind*, 2 Oct 1932, p.46

¹³² *Ind*, 2 Oct 1932, p.46

¹³³ *Ind*, 2 Oct 1932, p.46

¹³⁴ *Ind*, 2 Oct 1932, p.46

¹³⁵ *Ind*, 2 Oct 1932, p.46

¹³⁶ *Ind*, 2 Oct 1932, p.46

¹³⁷ *Ind*, 2 Oct 1932, p.46

¹³⁸ *Ind*, 2 Oct 1932, p.46

¹³⁹ *Ind*, 2 Oct 1932, p.46

¹⁴⁰ *Ind*, 2 Oct 1932, p.46

¹⁴¹ *Ind*, 2 Oct 1932, p.46

¹⁴² *Ind*, 2 Oct 1932, p.46

¹⁴³ *Ind*, 2 Oct 1932, p.46

¹⁴⁴ *Ind*, 2 Oct 1932, p.46

¹⁴⁵ *Ind*, 2 Oct 1932, p.46

¹⁴⁶ *Ind*, 2 Oct 1932, p.46

¹⁴⁷ *Ind*, 2 Oct 1932, p.46

¹⁴⁸ *Ind*, 2 Oct 1932, p.46

¹⁴⁹ *Ind*, 2 Oct 1932, p.46



75:25

"Village Theatres are a film exhibition group which originally began with the drive-in circuit and expanded into hard-top cinemas in the city, suburban and country areas. The Village group of companies now owns approximately 85 cinemas and drive-ins throughout Australia. Once an exhibition company is in existence it is a natural extension of its activities to go into the area of distribution; consequently the Readshow organization was created and divided into Readshow International, which handles the franchise for Warner Brothers, and Readshow Distributors which handles films bought from independent producers."



During 1971 Tim Burstall approached the Village-Readshow companies with a "double-head" version of his latest feature film, STORK. A request for money to complete the film was turned down. Burstall eventually found his own finance and opened STORK independently at the Melbourne Palais.

Village-Readshow kept an eye on its progress and Alan Finney, at that time the companies' research librarian, fed back the box-office figures. A \$50,000 gross in the first six weeks helped Burstall obtain a deal with Village for wider State and country exhibition. Finney was swayed onto the promotion of STORK and given total responsibility for the way it was handled. The campaign was extremely successful and led to the formation of a joint production company, Hexagon Films, between Burstall, the

production house, Billock and Capping, and Readshow Distributors.

During 1973 Hexagon produced its first feature, a sex-comedy called ALVIN PURPLE. Alan Finney acted as associate producer. Hexagon have just completed their second feature, PETERSEN, and at least four more are scheduled for production this year.

Apart from his involvement with Hexagon, Alan Finney assists with the promotion of Australian films exhibited through the Village chain.

In the following interview, conducted by Red Bishop and Peter Belby, Finney discusses the establishment of Hexagon and the production of ALVIN PURPLE.

CP: The production of ALVIN PURPLE starts the interests of Village-Readshow into film production. What part did Burstall play in that?

FINNEY: In distributing STORK we established a very close relationship with the people who made it, Billock and Capping and Tim Burstall. At the beginning they clearly informed how we handled their film.

Quite apart from notions of integrity and honesty — and I would claim that these are part of the make-up of Readshow — dis-

tributors and exhibitors of any sort don't screw people. It is morally more work to screw than gain not. When an organization gets to a certain size the amount you would roll off in terms of delivery is a week is so significant compared to your total turnover that it is much better business to be honest — which I have always found is either a basic feature of the capitalist system — the bigger a thing gets the more honest it usually becomes.

The main things they were is that

we were willing to take their advice in terms of advertising and placement. After a period we just consulted with them. They learned that as an distributor the only way we could make a dollar out of the film was far as to make a dollar if you are on a percentage you can't make money unless you make it for your producer as well. So over that year we got into a basic producer relationship with them.

What happened is looked in through Australian attitudes to sell-

ing their own product so in terms was changing. The Government also made it pretty clear that it wanted to encourage people in this country, and specifically distributors, to get involved in film production. For all of these complex reasons it appeared the right time to get into production. This is now 19-20 months ago.

CP: So you formed Hexagon. What was the original composition?

FINNEY: The derivation of Hexagon I think was six, with three directors from each side. Fifty-fifty partner-

shop.

CP: Who were the directors?**FINNEY:** Tim Burrell, Robin Copping and David Blycock from Blycock and Copping. The three from the Randolph board were Rec Katty, Graham Burke and Irving Cook. Since that time I have replaced Rec Katty from the Randolph side.**CP:** And how was Alvin Purple received?**FINNEY:** By Messager. Cointer with the partnership side we were not concerned where Blycock & Copping got their money from. Half of the budget was advanced by Randolph, the rest was advanced by Blycock & Copping. They got a loan, as opposed to an investment, of about \$30,000 from the AFBC in exchange their share, which was paid back before the film even opened.**CP:** What was their share?**FINNEY:** Well, their share was half of the budget. The budget ended up at about \$100,000, so you can roughly say \$30,000 is a price.**CP:** Once the film was completed how were the distribution arrangements worked out?**FINNEY:** The distribution deal on Alvin and Peaches is a 50/50, with peace and advertising off the top. That was also the Stock deal. The Stock contract was one of those rare contracts which had, among many provisions, an "out of fed" clause. If you are on a film at Margolin at 12 o'clock and the film falls off, and if your writing partner is Margolin, then the story is sold and sold. The Alvin agreement, I think from memory, is a pure 50/50, completely without that stuff. It is a honest stage to say that if the things is released or flagged out, it's a 50/50 to the director and we will make an effort, as did with Margolin, to get a back fee somehow.**CP:** Are Village involved with *Hammer*?**FINNEY:** Not at all. It is a joint venture with Randolph Distributors. I should explain it clear that there are two Randolphs. Randolph International is a company I joined specifically to handle the Warner Bros. film and Randolph Distributors handles everything non-Warner. *Hammer* is a joint venture between Randolph Distributors and Blycock & Copping and Tim Burrell and Associates.**CP:** There is obviously no responsibility there to handle the film released through Village. That's interesting.**FINNEY:** Not. The good thing about Alvin was that we got the Haynes Theatre to handle it. We thought it was going to be a smash hit, although not half as successful as it has been. They had the capacity and they had the Christmas date.**CP:** How successful has *Alvin Purple* been?**FINNEY:** I haven't seen the figures for a week but it is probably up to \$10 million box office in ten weeks.**CP:** You expect it to go to \$4 million or more?**FINNEY:** Well, distributor never talk in box office despite the fact that I just talked in box office. Distributors only ever talk film. They have

because box office is confidential — it depends how much of that dollar you are getting.

CP: I would like to go into who gets what in some detail. You say that it has made over \$1 million, how does that break down?**FINNEY:** We have to talk about what goes back to the distributor. In the initial five weeks we were averaging 55% of gross film hire. When it goes out to a much greater number of theaters, we will probably be getting 50% of that. Out of that, one tenth of the costs then deducts the cost of prints and advertising, then the distributor's 25% distribution fee and the remainder is split 50/50 amongst the two partners in *Hammer*.**CP:** How much pure profit has been made by *Hammer* so far?**FINNEY:** Because we have only been released in six weeks I don't know what we have got, but we probably have paid back the production cost.**CP:** You have got to remember when you talk in terms of clear profit that we have got that argument. Alvin production cost no cover, our investment in Peaches to cover and our production costs on *Peaches*.

I calculated that *Hammer* will spend \$800,000 by the end of this year. If Alvin returns \$800,000 to *Hammer* we will just have broken even. Peaches may not go to 50% till the end of this year. *Hammer* may not get to 50% till the end of September, so the money on Alvin is paying off of production costs and establishing us to finance other films. Once you commit yourself to continuing production the profits on say our film don't really matter that much — the money would be ploughed back into new projects.

CP: You were the executive producer on *Alvin Purple*; what did that involve?**FINNEY:** It was mainly a liaison function between the production of the film and the Randolph side of *Hammer*.

If you think with the premise that out of the main vertices of the *Hammer* structure is that it contains film making, then with distribution, liaison, etc., of a film maker thinks it would be admirable to have some idea of how the film is going to be marketed, then my job on *Alvin* was to provide that side of the expertise for the day to day production.

It was a much more comprehensive of information I assume than a strict剪切剪影 production finance. *Hammer* actually produced and distributed although it didn't take the producing credit.

CP: There was no producing credit at all was there?**FINNEY:** No. The only producing credit was for *Hammer* Production.**CP:** What influence did Randolph have during the production of *Alvin Purple*?**FINNEY:** Once the initial agreement was given to Alan Hopgood's first script I was the only way in which Randolph's opinions filtered through. *Nothing* apart from myself (from Randolph side) was involved from that initial script approval. Tim wrote the screenplay and during the production nobody from Randolph side was on set. In fact, nobody from Randolph saw anything until a screen print *Huge*.

CP: So Randolph participated at the script stage but then from the moment the film went into production they left it — including the casting?

FINNEY: I am meant to represent Randolph's distribution expertise. This came up in small things like the shooting of some of the water bed stuff. One of the areas I have handled at *Village* has been censorship, and I have been involved in looking at films and making appeals to the censor. I was able to say how the censor was likely to react to some of the sequences we wanted to shoot.**CP:** *Hammer* gave the director the final cut?**FINNEY:** Of, definitely.**CP:** Even if it meant the inclusion of something which you thought was very boring?**FINNEY:** I am sure with Petersen if that is something to do that is considered so significant that it will change the character of it being "commercial", or will be acceptable to an audience, or will mean that it will get an "M" certificate when we want it to get an "R", or it will get an "R" if we want it to get an "M". Then I am sure those things would be threshed out. Because it's 50/50 each way.

A producer hands over his film to a distributor at another point stage. If the distributor was able to say and give valid reasons for a change I am sure Tim Burrell and Robin and David Copping would have and fight for what they wanted.

CP: That's O.K. at the moment because it is a fairly friendly sort of arrangement, but contractually there is a contentious over the final cut of the film legal agreements exist?**FINNEY:** What you are forgetting is that *Hammer* has to sell off all of those rights before it delivers the film to Randolph. So every decision has to be decided within the joint venture structure of *Hammer*. It has to be resolved one way or the other before Randolph even get a print. Even though Randolph was involved in the *Hammer* level.**CP:** Therefore once a film is completed, if the owner gets paid viewing by Randolph as distributor, they would be within their rights to say, we won't accept that, we won't distribute it in this version.**FINNEY:** The reason that can't happen is because my contract with Randolph is, has to be worked out within the *Hammer* framework.

To give you an example, a producer may come along to a distributor and say, "I want you say on the amount of advertising and the nature of it."

And the distributor says "Oh, come off it", because to be honest it is usually the distributor who is closer to the market in that area — that is what you are paying him for. Why give a guy a percentage of your picture unless you think he can bring certain skills to bear which will be of benefit in making a return on your film. What we have done with all the *Hammer* productions is for Randolph to agree that *Hammer* shall determine the amount and the nature of the advertising. It pushes the decision back to the joint venture. It has

got to be worked out there. And when you ask about what legal remedies exist, they don't answer a thing. It is absolutely silly to have legal remedies because that would mean the whole thing had broken down anyway. It would mean something had gone wrong if one of the two parties was forced to go to law.

CP: Is there a potential conflict of interests in *Hammer*? You have Randolph on the one hand being interested exclusively in the profitability of the film and on the other hand**FINNEY:** No. I think it's naive and simplistic to say that. The profitability of the thing is a key and everyone, not only on the Randolph side but on the Blycock & Copping side, if you are concerned to making films, you don't make them if you keep making them that don't make money. And that is not only the judgment that Randolph comes to, that's a judgment that the producers come to, that any producer in this country comes to. The fact that *3000 Weeks* took a long time to recover its money meant that a seriously impaired the ability of Tim Burrell and David to make films, and that is what they want to do. It's simplistic to put it in terms of just making money per se.**CP:** Obviously everyone involved in *Hammer* wants their films to make money, but what I was trying to do is the Randolph part of *Hammer* has no concrete interest in the profitability of the film. *Hammer* is a partner who is a part of that company, for example Tim Burrell, may have other interests as well.**FINNEY:** I don't agree with that because it is not only the producers of the film that keep wanting to make films. Again it is simplistic to say that the film producer has more creative aspirations than the distributor. The distributor is closer to the market. They want to keep making films, which is to keep making films.**CP:** But to keep making films to help making money, or making films so that the distributor can make some personal usage?**FINNEY:** Yes. Personal usage is a nice way of saying we all like to satisfy our ego by making some contribution as to what goes up on the screen. What makes us very much is the number of people who would say I am involving myself in financially convenient ventures. They say they have decided not to get involved in that film activity, as they take a highly paid job with either the Experimental Film or TV Feed or the Department of Media, getting a lot more money than I am but being able to consider themselves with the fact they are not seen as cut and run commercial film makers. I find that in some way it is a misconception. Few people can afford the luxury of working in an art without a profit motive, but even the people that are in this country are not working for nothing, they are not working for or that you are working for. They are people as between \$10,000 and \$30,000 a

year, who are giving interviews to the papers saying that unlike these other more commercial people we are going to make *Blues* of relevance and meaning.

It is quite surprising that the film makers who I admire and I am sure who you admire, such as Hawks and Ford and Walsh and Jerry Lewis and Douglas Sirk and Nicholas Ray and B. W. Griffith, worked for almost all their careers within the very framework that I am existing in at *Wings* (Rancho).

CP: Yes, but at the same time the films of the directors that you have mentioned — even from being commercial films, films that have made money to sustain their directors, to go on to make more films — are recognized to have some sort of enduring value.

FINNEY: It is now recognized, it wasn't recognized at the time.

CP: The interesting thing about a film like *Alvin Purple* is that I am personally concerned is that it has no referring values at all, except an ability to make money. Is that the sort of film *Wings* is gradually interested in making, or is it interested in taking movies which have something more?

FINNEY: Well, that is a really bad question.

CP: What do you feel about *Alvin Purple* as a film — i.e. apart from its ability to make money?

FINNEY: I think a certain number of people putting *Alvin* in a particular critical context are going to say, "It doesn't measure up to the standard that I have for either a work of art or a socially redeeming film." I would probably agree with that, but what I would point out is that *Alvin Purple* does tell us a half of a lot about the society we live in. Let's forget looking at it in a critical context and let's look at it in a sociological context. *Alvin Purple* has incredible contact points with the needs and desires of Australian audiences today, the fact that it is doing the business that it is obviously makes the people are putting some sort of validation from it.

CP: OK, then, let's forget it in a critical context and perhaps talk about the formulation of the product. *Alvin Purple* is obviously a formula film.

FINNEY: Before *Alvin* was released I would have opaquely put its success as one third of what we now think it is going to be. Even though we thought at the time that we were putting things in that would appeal and entertain an audience, that would be relevant in 1974, something has happened with the film, that we were not aware of. We imagined the extent of the formula product we were going to make. This brings us to a marketing problem, what now for you and your judgment of it? What embarrassed us before the *Blues* was out was thinking that our idea wasn't satisfactory. We were wrong — the audience is responding to the *Alvin* charm as if it is the *What's Up Doc* car chase or the *French Connection* car chase. If you are that wrong, out in your initial decision what we are very sure of is that we are very very the other way in our future *Blues*. In other words when you admit the



Director Tim Storrier

possibility that for all this combination of film-making and distributor expertise, which was the premise on which *Wings* are founded, you can be a long way out in your judgment of audience response.

CP: I don't know that it is a case of bad judgment as much as an appreciation of *Alvin Purple* was designed to make money. Everyone saw in Barry McKenzie the potential for a sex comedy with certain ingredients, partly Australian ingredients.

FINNEY: The fact that one makes the decision to make money doesn't mean the film is going to make money. When the people involved with *Alvin* made the film they were equally convinced they had put in all the elements.

CP: Yes, but they didn't have the expertise of a distributor working for the company.

FINNEY: All you are saying is that instead of only a film maker going out thinking he was going to make money in *Alvin*'s case the film maker and the distributor went out thinking they would make money. That is only one more person.

CP: So the early *Alvin Purple* was set up on crack and/or ground than demonstrated?

FINNEY: If the film only has a certain appeal, then there is only as much you can do with it. There is only a certain amount of money the film is going to take and you can only get it from one of three areas, either the producer loses his money, the distributor loses his money or the

distributor. You can't get money out of the air. What you are really asking is, what would have happened if *Alvin* had bombed? *Wings* is an editor who would have faced with the decision whether to screen a film already appearing to be a rely commercial proposition, i.e. whether the producer, Houston, You Can't Do That in Office, *Alvin* was designed to be commercial, but I think the "there for them and not for us" philosophy in a *blame game* simplification. Martin Ritt is supposed to have said it initially but I don't think it is an accurate summation of the way one should proceed if you are thinking a range of films which cover different genres — *Alvin* is a sex-comedy. *Alvin* is going to be a heavy drama. *The Epidemic* is going to be an entertainment documentary, John Lennox's *Smile* as far as will be a kind of *Maze Case* Australia, the *Alvin* sequel if we do it will be another sex-comedy and *Rita Hayworth* will be our version of *Little Big Man* — obviously the films are going to vary in their commercial appeal, obviously there are going to be different opportunities for the distributor to exploit that particular vision that everybody talks about. I don't think it is as cold or calculated as people make out. I think there is a very strong argument for establishing a strong thematic continuity between *Blues* and *Alvin*. I think that if people know *Tim* a bit better they could put those two films up with *2000* *Werks* and certainly see a very consistent attitude to sexual relationships for one.

CP: Well perhaps we could look at the characters and their sexual relationships. What were the ingredients for the part of *Alvin* Purple?

FINNEY: Well, we realized that *Alvin* would not be a strong identification figure if he was a strong muscular road-looking parole Rock Hudson. This would not be a figure that women would feel was the kind of man they might want in everyday life. Men would feel he was some kind of stereotypical *Good Guy*. It's a transsexual kind of presence and an obvious one, that the comic hero is somebody with all the anti-heroic characteristics. You have got to go back to Jerry Lewis, who one *Female* comic described as having every disgusting and abominable characteristic of the human species contained in one horrific shape or back to Kastan — you could say that *Alvin Purple* is virtually like *Buster Keaton* in *The Navigator*. Stork was the physical idiosyncratic figure who irritated things and walked into rooms like the traditional comic hero, stumbling over tables. The *Alvin Purple* character is the very opposite. *Blindwill* hasn't got a horrendous life as the whole bloody *Tim*. It was also an message to introduce, again for purposes of audience identification, the girl-next-door figure in *Tim*. *Alvin* had to do this introduce that girl-next-door thread. It doesn't take very much screen time — one only has to establish that character once or twice and you can forget her.

CP: Which seems to be one of the more subtle cinematic devices in *Alvin Purple*, i.e. introducing a large number of women into the film for the sole purpose of looking, or being looked at by *Alvin*.

FINNEY: Only in the same way that the protagonists in *Colorado* give the audience a range of possibilities as to what they might do. What we're really talking about is domestic strap line and in domestic situations all the elements that one introduces are for the primary purpose of advancing the plot.

CP: The way in which women are portrayed in *Alvin Purple* doesn't worry you at all?

FINNEY: No it doesn't because I think that they are presented in a way the audience is used to seeing them portrayed. Research would seem to indicate that people are able to make the basic distinction between the life they see up on the screen, and reality. It may reinforce a view of women which is not one that is desirable.

CP: And *Alvin Purple* selects that view for the sole purpose of "hanging up" the story.

FINNEY: Oh yes, but if I say to you that the women in these movies are sophisticated, and most of them will take their clothes off, is because the maker of the film happened to believe that the female form is beautiful, you wouldn't say that was condescending, would you?

CP: No, but I would probably say it was included.

FINNEY: And I could say that they all go to bed with *Alvin*, partly as a device to allow us to stalk the virtues of the female body.

CP: You would?

A State of False Consciousness

In Australia today there is great activity in film making, both at the commercial and non-professional levels. Such a situation has arisen because of the increased Federal Government support for film making over the last five years. Prior to this production primarily revolved around commercials for television and cinema, and a small output of sponsored, documentary films. At best, the film industry could be classified as an ancillary one. Even indigenous production of television commercials was introduced as a statutory requirement. Historically, the exhibition and distribution interests have been closely tied to the outlook and marketing

The much vaunted Australian film industry of the silent period and the sparsodic production units of the mid period can only be viewed today as remnants from the historical industry shop. Film of these periods have little impact for Australian production now, nor do they have any significance in the total framework of film history.

In the last issue of "Cinema Papers" Ken G. Hall openly admitted that his approach to film was derived from the Hollywood method ("In all my films I used the American style of making films and I'd try to get them as slick and as fast as I could" — p. 27). This admission is symptomatic of the fact that the feature film in Australia was basically a narrow deviation within the traditions of Hollywood narrative and dramatic style, using Australian frontier society as a backdrop. There is little point in trying to reconstruct Australian cinema from its lowly status in film history. The propagandists that have occurred for the Australian cinema of the past is an attempt to establish some continuity with the present when none is justified. What is relevant in this post is to try to conclude that no worthy tradition of film making existed at Australia, nor any distinct film person (as in France). The task now is to bridge the differences of the past and re-ignite the local film community with its international counterparts (and I do not mean in terms of industrial organization or institutional production models).

Thus, given the situation of feature film local film making, one would be foolish to suggest that there is a great deal of purpose in the resistant effort. There is no denying that Australian production reflects a relatively immature stage of the development of a film culture. In order to support my introductory remarks it is necessary to

propose a number of reasons for a lack of film culture in this country.

- (1) The existence of a low awareness of inherited cinematic traditions, and especially a lack of knowledge concerning the evolution of film narrative. An awareness of the nature of narrative cinema will enable the student to comprehend the potency of non-narrative traditions in film making. This weakness can be attributed to a restrictive film industry mentality and failed approaches in film education.
- (2) A tendency for the current film making output to follow a dualistic course —
 - (a) A calculated, almost cynical view of the mass audience which is translated into the screen through stereotypical box-office formulae — *Star!, Barry Macaulay, Night of Fury, Alvin Purple*.
 - (b) Self-indulgent film making perceived film making ranging from avant-grade élitarian exercises to pretentious and self-consciously (Eurocentric) essays catering for art-house preconceptions.
- (3) Self-indulgent film making, more concerned with the possibility of uncommercial titles than the structure of production itself. Already it appears that non-professional production in category (b) are part of an effort opposed to the situation of category (a). Of course, this assumption of film herd organization is that short-circuited film may be a strengthened, or commercial production. The fact that bodies like the AFDC encourage stereotype and cliché production models precludes an opposition current on the part of non-mainstream film makers. To a certain extent, film making co-operatives reflect this. Ultimately both streams of film making may reflect themselves, because of their generic Marconi category (a) is an arbitrary approach to audience needs to disregard the extremely diverse nature of film activity on a world scale whilst category (b) (implausibly recognizing this diversity) makes token gestures towards a notion of film culture without becoming profoundly involved.
- (4) There is a fallacious view (that is quite widespread) that the ultimate maturity of local film making is somehow closely allied with the deliberate pursuit and propagation of national culture / character, especially in the selection and treatment of indigenous historical subject matter. Indeed this can be extended to a general misunderstanding of how national culture propagates themselves through cinema and the other arts for that matter. The instances of the French and American cinemas (the one two of the most notable examples) are part of a natural evolutionary process. Hence underlying cultural patterns and behaviour were not promoted as sets of showmanship they were subverted. The American cinema, whilst presenting many facets of American life (both real and mythical) did not inherently have an arbitrary and pedantic view of nationality. Producers' notions of nationality were always tempered by their popular origins. The genres themselves were products of a general groundswell from pre-existing popular culture.
- (5) There seems to be a reluctance on the part of government, instrumentalities, local film makers (and even audiences) to acquaint themselves with and properly assess the

Business - Australian Film

lessons of praxis and dilemmas in international film making. The considerable uncertainty and risk attaching to the maintenance of commercial interests has caused great consolidations in even the old hotbeds of production like USA and the UK. The bodies involved are national film industry ministerial arm of this situation. If the policy of the APDC is any indication its response to this uncertainty has been a reactionary one. Fear of failure in promoting large-scale production has had a general inhibiting effect on the type of project it will support.

(3) Already there is evidence that the government institutions set up to stimulate new forms of film activity are passing of bad policies. The fragmentation of organisations and lack of policy co-ordination has meant that rivalry and enigma-building take precedence over the proper coordination of issues and the directions policy should take. Consequently such entities as *Screen Australia*, film study foundations, film research and education programmes, distribution and exhibition of local short films have become submerged in a welter of conflict and confusion. No doubt these issues will be resolved in the future. But this does not excuse the failure to sort out a scale of priorities involving a total concept of film culture.

(4) Amongst industry interests and educators there is a reticence in acknowledging the importance of bridging the gap between film making and film study. Where film courses exist there is a tendency to polarise approaches rather than discovering potential links between theory and practice. These links are denied because it is easier to compartmentalise activities rather than cross-refer them to each other or to the existing world of theory. The quality of this is that the industry and its practitioners want to work in isolation so that they do not have to question the directions in which vested interests push film making. Theory, on the other hand is something academic and remote. It has nothing to say about the realities of production situations or industry complex, merely because it is theory. The fact that in recent years Marxist intellectuals critics and film makers from Europe have challenged this dissociative approach to theory and practice has gone unnoticed here. These Marxist critics have shown a renewed concern for theoretical work to proceed along those lines where conventional codes (and extra-cinematic codes) are specified with some reference to the prevailing ideology which disseminates them. Not only should the relationship between narrative film, industry and ideology be pursued more rigorously but much more explicit recognition must be given to a historical view of cinema fitted to a theoretical-analytical area. For practitioners to ignore film history is to return to (redundant) and survivals under with little comprehension of their true nature and purpose. Not only is film history too readily

condemned as remote and irrelevant (often it is often reinforced by a view of film history as purely chronological descriptive terms) but an ignorance of the cinema's past (or the past as it is usually) may result in a lack of perspective concerning contemporary international film making. The lack of discussion in Australia has encouraged local critical over-estimation of recent indigenous film output.

What it comes to, in the implementation of film making courses and programmes, a technical addressed predominance. Such techniques are accustomed by the speed of technological change in the visual media. Techniques like video, perhaps have simplified the whole "filming" process. Nevertheless, greater flexibility in shooting does not necessarily mean the user is liberated. Impressions of that sort will not allow the user to control deformities of thought and conceptualisation in the work.

The projected community access video centres should not be championed on the naive assumption that the provision of such facilities per se is sufficient to open up whole new areas of investigation. Obviously the potentials are great but the limitations of such a programme should be recognised. Firstly, meaningful assignments into community issues will arise out of more clearly defined social attitudes (and preconceptions) on the part of the user. The user must bring social knowledge with him as well as supply his video camera as a pure instrument tool. Moreover video users should be aware that since 1966 the consumer-entertainment has already various approaches in exploring social issues and situations. The problems and experience of direct cinema is precisely relevant to video users and should have a feedback into video practice. Again, the advances and intricacies of this movement is to place video work in oblivion. The preliminary work of social action video group in the USA suggests they have not paid attention to issues of these processes.

The response to film activity in the last few years has obviously spilled over into an expanding interest in film study courses. But as in the case of film making the vigor displayed here is no substitute for enlightenment. At the tertiary level I would say this is not to be associated with the cities which benefit it. As in the United Kingdom it has only been university courses under various guises. In Australia film study is regarded with suspicion by those associated with the arts, it is seen as a mere extension of theory by those committed to theory, it is considered a useful didactic exercise by those devoted to klassizism. Even in the fashionable multi-cultural media comment has a vagueness. The singular lack of autonomy for film study at the university level has assisted in subordinating film theory and aesthetics. At the moment we have the odd exception in this country where the explosion of film making and film appreciation in secondary schools is ahead of the development of courses at the tertiary level. This means that the lower levels of film education have little direction from above,

nor is the skilled manpower available for the readily expanding teaching situation. Also the non-existence of concerned research activity at the tertiary level has meant minimal feedback into the education of crucial theoretical and critical developments that have occurred in France, UK and the United States in recent years. As a consequence situations and structures are virtually unknown here. In conjunction with that, another factor limiting the value of discussion on film is that the *ABA* periodicals supposedly acting as a forum for debate on cinema carry no weight which helps in a little better spreading and research. Such writing usually lacks authority because it is spontaneous and unpremeditated. Of course writing of this nature will continue as long as there is widespread ignorance as to the advances of a discipline full of knowledge growing the study of film on theoretical foundations.

Where film courses are being established in Australia there appears to be an eagerness to incorporate new technologies in a haphazard fashion (though this was not in itself). Where film study and film appreciation are part of the curriculum (in both secondary and tertiary studies) they are carried by absolute critical methods — the theoretical know-how approach which is under attack in Britain, restrictive content analysis or distinctly non-ergodic sociological approaches — because critics have made little effort to keep in touch with theoretical developments.

In this respect the Australian Film & Televison School should provide a model to guide other institutions by incorporating into its courses for three year diploma a series of options, covering with areas of film theory and aesthetics to be taught concurrently with practical film making programmes. Of course there will be continuing pressure by industry interests on the Film School to turn out students who conform completely to local commercial production requires. This will be a substantial barrier in the acceptance of the above study of film. At this point in time the future status of the latter is uncertain. It may only be salvaged by a partial reversal of many of the studies outlined.

The purpose of this article has not been to make diagnostic assertions as to the whole range of film activity in Australia. The aim has been to highlight certain assumptions and biases implicit in film making and education structures that are being forged under government auspices. This is not to say there are no exceptions to my general inferences, nor am I asserting that other people are not aware of these problems. Yet it is quite clear that not enough people in decision-making positions are taking account of the factors presented here.

At the moment, it seems that further film programmes will be blithely formulated, carried out and the amazing dilemmas magnified. ■

BARRY HODGINS

*The Editor, unless otherwise in the article or the form of *articles and letters**



Another
Great
EFFTEE
Production!

Together with—

DONALDA WARDE and JOHN MAITLAND
in

"THE HAUNTED BARN"

(With pictures unsupervised for General Exhibitions)
And EFFTEE AUSTRALIAN SHORTS



The death of Pat Hanna on October 24, 1973 at the age of 65 was accorded only a passing mention in the Australian media, a fitting sign of the times at a time when the renaissance of the local film industry is drawing the attention of more and more people to early Australian cinema. Not that Pat Hanna was purely and simply a film maker, he takes, and the terms he chose for these enterprises, were, surely, to that, as he was himself, an amateur, spontaneous, carefree, soldier, all-round entertainer, actor, songwriter and producer/director. Yet it is the word *enterprise* that strikes the dominant note. At a time when the public, won over by wise, industrial strife and finally the depression, was thinking for diversion, entertainment in its most basic form was what succeeded best of all. Pat Hanna's gift, in films as elsewhere, was his ability to provide the public with what it wanted without ever compromising himself into pretense or false sentiment.

The story of his entry into the entertainment business is probably best told in his own words: "On November 11, 1918 our New Zealand division of 50,000 men marched into Cologne, Germany. We became an army of acrobats. As Battalion Bombing Officer I was largely handing over all the unoccupied portion of my battalion — Mills bombs, grenades etc — when suddenly the General wanted to see me. I reported forthwith and was promptly promoted — or demoted — to O.C. Entertainment and Recreation, New Zealand Division on the Rhine. General Raastad's orders were clear and concise: 'You are to provide all possible entertainment and recreation for the Division in its off-duty periods. Extravagance with the funds and Germans generally must be reduced to a minimum. Your job is vitally important. You have to organize entertainment and big on laughter. Play games, play games that every man can play. No want, players, not spectators'."

Like so many other apparently arbitrary army dictums this one was to have consequences that could hardly have been foreseen: an entire new genre emerged — Battalion, derived by Hanna from the ancient games of bairdsmen and shawleuch and allowing for as many as 40 players at a time on a single tennis court — and an instant new scope of entertainment. Pat Hanna's Diggers, who were to outlast their immediate purpose and remain in international demand

through the war.

When Frank Thring Sr established Elfin Productions at a makeshift studio on the stage of the partially burnt-out His Majesty's Theatre, Melbourne, in 1931, Hanna was also based in the city and it was hardly surprising that one of Thring's projects should involve the enormously successful costume used by Hanna's troupe. The result was *Diggers*, which Thring directed, with script and "supervision" by Hanna. The film was a full-length adaptation of three of the troupe's best known sketches: *Gas Maskmarch* from *Armistice*, and *The Mousie*. Hanna also participated as an actor and although there was no story line as such continuity was provided by presenting each segment as a flashback from an R.S.P. reunion show and consequently were of high quality and the film was well received by both critics and public.

Thing at this time was in a state of considerable optimism as far as the burgeoning local industry was concerned and was taking in turns of 30 Australian featurets a year. The difficulties then were to dog independent producers were already beginning to show themselves apparent, however, and the coming depths of the depression were not to relieve them. It was unfortunate, too, at this stage that the making of *Diggers* gave rise to a great deal of bitterness between Thring and Hanna. The latter had written the sketches as a suggestion of their appearing in the order already mentioned, their respective signatures being Hanna, romantic poet, and later Hanna, probably rightly, saw the film as somewhat according to the "less we laugh" approach that had served him so well on the stage and which he knew people liked, so it was with considerable chagrin that he saw Thring, in spite of all protest group *Rom* and *The Mousie* together, leaving the colour-coded costume price list. The upshot was that he resolved never to work with Thring again.

The profit alternative presented itself the following year when Thring left for England on a sales mission, taking Elfin's entire output with him. This left Hanna free to do things his own way yet still Elfin's liabilities at his disposal, at once he formed his own company to make *Diggers in Highay*, which centred over men around soldiers and unswerving quantities of rum, with a German spy (played by Raymond Longford), a French adventurer, and a lov-

er lost thrown in for good measure. Hanna was again to encounter difficulties, this time with associate director Longford. In both direction and acting Longford was failing to adapt to the new demands of the task and as an effort to reduce the intransigence that had introduced Hanna was obliged to make many of his colleague's scenes. The interesting point about the film is its use of the Old Melbourne Jail as a French chateau (far easier to photograph), while collectors of early celluloid cinematic information will doubtless be delighted to learn that actor Captain Malhotra was in real life the only Hindu to reach the rank of Sergeant Major in the AIF.

It was *Diggers in Highay* that resulted just how black the market was beginning for the independent producer in Sydney, for example, it was coupled with *Hannaway Row*, and although the program took 3,000 pounds in two weeks profit returns were a mere 700 pounds. Yet Hanna was to try once more. *Waltzing Matilda* appeared 10 months later. *Diggers in Highay* with Hanna is sole control and, as before, in a leading part. The plot was hardly innovative, but was presented unpretentiously with a high degree of technical skill. French and Hanna work in a Melbourne boarding house with village remnants of a brawl during the previous night's heavy drinking. Then they learn that a policeman has been assaulted and that French is wanted for questioning. What is private detective appears they in his up and into a hasty retreat to Benjiara Station where a friend, Jim Vello, is avenging French's romantic attachment to Dorothy Pashman and them, to the horror of the two friends, the detective arrives — to inform French that he is to be a fortine. It estimates that French and Hanna, far from assaulting the policeman, were actually involved in defending him against his attackers. Happily ever after stated so boldly in this the story is more than a little fable, but it stood as well to contemporary reception from England and the USA. Once again, however, the financial lesson of *Diggers* in *Highay* was all too plain and Hanna, finally disengaging, quit film-making altogether. He went on to make a number of records as a singer and humorous monologuist and then, after the second war and a spell of indecisive hand gestures, he moved to Scotland where he depicted his nickname to Sober Tower, his family's ancestral home. ■

Eric Kainie



© 1984

ARTHUR SMITH SOUND ENGINEER

SMITH: It was in 1929 that the manager of Paramount told me that he thought there would be good opportunities in sound films, so I came over here to try to get a job with Western Electric, carrying their theories. But they had already appointed somebody else, thank goodness.

I knew Ross Hull who was the editor of the *Woolton Weekly* and he told me he thought there was an opportunity in recording sound than there was in pictures. He said that Union Theatres, or rather Australian Pictures at that time, was trying to produce the equipment to make talkies here.

CP: That was at their studio at Bondi Junction, known as the Shaving Room?

SMITH: That's right, yes. I got an introduction and went out to see them. I had a look at the equipment out there and I could see it would never work the way they had it, so I and F. B. King around if you like and give you a hand till I find something else to do.

Well, I got interested in it and soon the other chap that was working on the project gave it away. You see, nobody was paying anything, we were just doing it out of our own savings. He ran out and had to go and get away elsewhere.

CP: Who was he?

SMITH: Don Knock, ... and he hadn't got anywhere by that time. That was in 1929. I carried on with it

Arthur Smith was born in Tasmania in 1907 and studied radio engineering at the Macmillan School of Wireless in Melbourne. He worked in Tasmania as a radio operator and in 1928 started his own business making and selling battery-powered radio sets.

The coming of sound films provided a way into a more advanced and interesting technical field, and in 1929 Smith moved to Sydney where he soon became involved with the attempts at Australian Pictures to design sound recording equipment.

In 1930 Arthur Smith produced a machine that recorded the first motion picture sound in Australia.

For the next 20 years Smith worked as a sound engineer for Classroom Productions. During that time he ran the Classroom sound department, constantly designing and building new equipment as well as recording on features and documentaries.

Today at 73 years of age Arthur Smith is still making a contribution to the film industry. Working from his home in Sydney, Smith continues to design and record equipment which is sold under his own label, Smith and Cross.

In the following interview, conducted by Philip Taylor and Peter Bellamy, Arthur Smith talks about his life's work.

and it was during 1930 that we got some sound.

The first test we did was an two engineers, Blankat and Schubas, who had just returned from a tour of New Zealand. That was the first thing we did and our sound was judged on it. It was very poor in those days. We also put sound effects on one of Captain Horatio's Antarctic films.

CP: That was 1930?

SMITH: One of those days. It wasn't too good but it got by. They also ran a film called *Just Cricket* with Donald Bradman not to good either.

The first good recordings we did was Sculkin's return from London during the depression. We met him at Sydney Railway Station with our

truck and made a recording of his speech. It was the first real job on our new equipment. Things were only experimental up till then.

CP: Was that for a newspaper?

SMITH: It was just a spot item, not really intended for anything except to try the equipment.

People in the industry at the time were reported to have told Sculkin Doyle that he had wasted his money because the equipment was too complicated to be made by an Australian.

At that time the State Theatre had Sunday night previews at which the manager used to come out on the stage and describe the features, and then they would show a preview of

new attractions. One day they decided that instead of having the manager do it long we would record him in film at Bondi Junction. It came out just right, and when the reviews of the picture came out in Smith's Weekly, Ken Shatto very kindly wrote that the picture was good but by far the best sound of the evening was done locally at Bondi Junction.

Willy Solly had also made some shows around Australia, when over, and we put several on them for him. He had a big opening at The Prince Edward Theatre which was also given a good write up. Soon afterwards I was asked to join the staff.

CP: And the design of this first optical recorder was your own?

SMITH: Oh yes. All the time I was over here experimenting. I spent a great deal of time down at the public library reading out what everybody else had done. I didn't want to make the same mistakes.

There were papers on the type of optical system that was best suited to a poloroid and I was able to take the principles from that.

CP: So the principles behind the system you constructed had already been established?

SMITH: Oh, yes. The patents were taken out by Egmont Leiss in 1906. His patented early method that was ever used ... the glow tube, galvanometer, light valve ... everything in 1906. But he couldn't



ON GATE SELECTION: On location at Cuddeback, N.W. (left) Bert Cross, Actor George Dolenz, John Wayne, Walter Reade, Jim Collier (group). Behind on rear: Marjorie West (group). Arthur Smith (seated). Second left: Ted Williams (camera operator). Jack Seven (producer's manager).

do it. It was like Baird's television. The patents for the system he was using were originally taken out by someone in 1894, but the valves and photoelectric needed to make it practical were not available.

All I did was to build sound recording equipment the best way I could. The way I did it was original. I never copied anybody. I have always looked at the principles and tried my own method of doing it.

CP: But had sound already been recorded using a glow tube in an optical recorder?

SMITH: Yes. Pre-Close used a glow tube on *In Old Arizona* one of the first sound films to come to Australia — very good sound on it too.

But there were other systems the Jazz Singers was recorded on disk. People had been experimenting. A man came out here, I think in 1912, to introduce sound pictures to Australia for Edison, and their idea of sound pictures — do you remember the old Edison cylinders?

CP: Yes.

SMITH: Well, they had a gramophone with a great big cylinder up behind the stage, and they had an endless belt from this cylinder which ran up over the top of the platform and down into a wheel on the projector.

CP: ... and that was their answer?

"Ken Hall often said that if I hadn't designed my recorder they never would have started making pictures ... but you know, if he hadn't been there we wouldn't have started making them, and if Bert Cross hadn't been there I wouldn't have built the sound equipment. Luckily we all came together, each with our particular skill, to make a whole to start an industry."

SMITH: Well ... it was very poor but that was Edison's idea of filming.

I was very glad to meet this chap because I had always wondered how they ever duplicated cylinder records. You couldn't make a pressing or casting, or you would get a join in it, and I often used to wonder how they ever did it.

CP: Once your system was working did the Americans try and see if you had breached any of their patents?

SMITH: Well, they came out and had a look one day, but you see, all fundamental patents, think goodness, had lapsed long before sound became general. Western Electric invented their light valve in about 1921, but we never tried that. The patentees that RCA employed had been used for other purposes for many years. About the only thing they could get you for was using push-pull amplifiers patented by Western Electric until the early 30's — but we weren't using them at the

time.

CP: How did your sound compete with other films of this time?

SMITH: I don't remember looking at other films too much but the company theatres used to put on our pictures rather than exhibition and Cinemascope films were at a premium before the war. At that time theatres had to take half a dozen or so other films in a block booking in order to get one Cinemascope film. They would have to agree to take half a dozen other films they didn't want, and very often they didn't want them because they didn't like the sound.

The chap that used to service Union Theatres told us that whenever a manager complained that his theatre equipment wasn't in good order, he would ask for a Cinemascope screen to put on. If it sounded right he knew the equipment was OK.

CP: Who was in charge at Cinemascope in those early days?

SMITH: Bert Cross. He was the one without whose encouragement we would never have got sound at all. He was the one who first of all asked Bea Knock, and then me to try.

There was a lab working at Bandi Junction producing overseas prints of scores of films. Bert Cross used to move us about each day that would normally be thrown out of the printing room, and we would use these for tests. He would then have them developed for us so we could see what we were doing.

CP: After Bea Knock left were you the only person working with sound?

SMITH: No, Bert Cross' son, Cliff, who was only a very young chap, gave me a hand.

CP: Apparently it was a big decision to make *On Our Selection*, a feature film? You hadn't done this before had you?

SMITH: As soon as they heard our sound in town Stewart Doyle got very enthusiastic about it and he got in touch with Bert Bailey. Together they decided to try a feature film. We were all very excited, of course.

For the shot in the studio the camera and sound recorder, worked off synchronised motors tied to the motor, but on location we were not sure how to do it.

We ordered a noisy converter and a big bank of batteries with an engine to keep them charged. We were go-



On the Cleopatra's Needle Studios in 1952. Around track. Arthur Smith, George Matlock, Bert Cross. Far left: With cameras George Matlock, Bill Gandy, George Kell, Bert Cross, Jeanne Moreau and Bert Cross.



Shooting ANTHONY HOPKINS in location at the Mystery Mound property. (L to R: Arthur Smith, Matlock, Gandy, Bert Cross, Jeanne Moreau and George Kell; in background, Frank Bagnoli (center) and Jean Smith (center at right), Jean Smith (center at right), book in center)

ing to try and get the rotary converter to provide the 50 cycles running off the batteries with the engine a long way away keeping the batteries charged. But when we got the whole thing together about two days before we were supposed to go on location, we couldn't get it to work properly. We didn't know how we were going to get out on location. We were at our wits' end.

I remember Cleve Cross had an old book on televisions — old book on television in 1950 — which showed a system for keeping a rotating disk in sync with successive pictures. As soon as he showed me that, I thought well, we can try any of those and see if it will work. I think that was a Saturday in Stanley because we went and ripped up one of the electrical wholesalers and bought a couple of motors and took them out to Wasterton, Franklin. The Monday was also a holiday so we put them in-synch with their workshop and after the motors for D.C. synclock. We picked them up at midnight on the Monday holiday, took them back to the studio and tested them on Tuesday morning. We went to location on Wednesday and we were able to shoot all the time without a hitch.

CP: And this motor was designed so that you could use D.C. power on location and still have a 50 Hertz synclock?

SMITH: No. For reference we had a synchronous. On the shaft of the motor we had a pulley and a belt ran through a sprocket which we set by hand to be identical. What these D.C. motorlock motors did was to make sure that the cameras and recorder ran at the same speed. The speed of run was set by a rheostat. CP: And what was the cameras' running at, was that 24?

SMITH: Oh yes, 24. We just made the size of the pulleys between the two with a spring belt so that the speed was on 500 revs for 90 feet per minute.

It had to be pretty busy because I had to get my camera and motor on, set the speed of the motor, get the sound and at the same time watch the motor speed.

CP: You were actually doing the mixing on location?

SMITH: Yes, everything. I had to. When we were going to do *On Our Selections* we decided that Cleve Cross and I would both go out there. He would operate the cameras and I would be on off and I would be at a little table with a sort of mirror where I could watch the action and do the mixing. But after the first few days they had so many advertising films to be done in Sydney that Cleve had to go back. He never got back to location at all. I was left on my own for the rest of the time. I generally backed the track onto the set so I could look out the back and see what was happening. Then I would turn around to the equipment, set the motor speed, and adjust the sound level.

CP: Were you mainly using the one microphone or were you using two?

SMITH: Only one microphone. We only had one microphone. We only had one microphone.

CP: That was one you imported specially was it?

SMITH: Yes, that's right. It was the only one in the country.

CP: There would have been a lot of boom work with only one microphone?

SMITH: There was no boom work and there was no such thing as a boom operator — it was never heard of then.

CP: The actors just stood under a hanging microphone?

SMITH: Well, we had to do it all in fixed shots, but if you have seen any of these old Cleopatra pictures you probably didn't suffer it too much. Have you seen *On Our Selections*?

CP: Yes.

SMITH: Well, we couldn't attempt to grab what we were using for a boom because it was an old long stand with bricks on the back to balance the mike. It would swing but it wouldn't do anything else. If you could get the mike in a certain position you could swing it between two actors, but you couldn't favor it, you couldn't do any of that.

In 1954 Cleve was to America for a while and he brought back the idea of reverberation. It had just come in to the States.

CP: What distance was the microphone working from?

SMITH: Walk just as at present. Out in the open you would knock quite a wig but you have got to remember we had the advantage of using stage artists with good voices. Better than some of the voices now that don't speak up at all. Most of our artists could speak up fairly well. They had to because the microphones were so noisy. But if they didn't speak up we would pick up too much outside noise.

CP: And so you would have to keep your eyes down?

SMITH: That's right.

CP: Did you have much trouble with other background noise out on location?

SMITH: Oh, not much, but when we were doing a scene of *On Our Selections* up stairs, a blow fly landed on the mic and I gave myself a hell of a wallop on the ear phone.

CP: Did you ever use a recorder track, for example during the intro-

ing?

SMITH: No. Things progressed slowly. *On Our Selections* there was no ending at all. The original negative was cut long, long, long, right from the bit to bit and the whole thing was printed from the original negative. We had nothing to make any copies with whatsoever. *On Squatter's Daughter* we managed to get in a little bit of music and I think we equalized slightly. At the end of the scene where Ben Blymorth and Dick Fair are walking through strange missions we just wanted to bring up the song so above the music, so we brought a little equalizer onto the theatre reproducing system to bring up the voice a bit. We then used two studio sound reproducers to mix these both together.

What were we doing the next film?

CP: *The Silence of Dean Maitland*?

SMITH: That's right. We brought a reproducer to put the reverberation in his voice speaking from the pulpit, to make a church sound. We had a loud speaker at the top of the back stairs at Cinesound and the microphone down at the bottom. Some of the sound was going direct and some through the reverberation system.

CP: Was the voice originally recorded on location?

SMITH: Some of the atmosphere shots were done at St. Thomas' church in North Sydney, but the sound was recorded in studio sets — which was why we had to add reverberation.

That was the only part that was recorded two because we didn't have a lot of equipment there. Later on we managed to buy more. As we got a lot better they gave us more money.

CP: So one of the problems in these

Cinema Papers, April - 111

early days was lack of money for you to be able to buy equipment?

SMITH: Oh yes, and things were not available or not practical. It wasn't until 1938 that we got our first moving-coil microphone because the condensers at that time were so heavy. They made you use a very heavy boom that was difficult to move.

We were very keen to get a moving-coil microphone but when we tried it we found the condenser wasn't nearly as good as we had been used to or a condenser microphone. That was when we had to start experimenting with a lot of equipment. We did a lot of work to get sound that was acceptable, to get it back where it had been.

CP: One of the techniques which is often used today in location recording is to rig up from a number of different positions; for example, miking from below rather than from the top if you need a lot of space above the heads of the actors. Did you work from various positions in those days?

SMITH: No. We couldn't have done anyway, our mikes were too big and heavy. You have got to have a small mike to do anything like that. Although there was one occasion we did on *Suspicion's* Daughter for the scene in the car where the man suddenly discovered, or presumed, he had gone blind again. We had one of these everywhere and we just put it sitting on the car beside him while he was talking. About the only time I ever used it from the bottom like that.

CP: And the car scene wasn't a problem?

SMITH: No, we were running free down a hill with both cars tied together so they would keep the right distance apart.

CP: The church scene in *The Silence of the Lambs* was set out where you actually recorded on location outside. With those older mikes?

SMITH: I can't remember any. No, I think they were all studio sets.

CP: Why was that?

SMITH: It was much more convenient to shoot in the studios. There were no big scenes, there were only living room scenes and things like that which are much easier built in the studios.

CP: What about *Strikes Me Lucky*, with Ray Rom and the Little girl, outside walking on the street?

SMITH: A lot of it was done back in the studio. Most scenes were done in the studio, for contrast and everything else. And of course we had a very good generator, a 2000 amp DC generator back on, and another 1000 amp stand-by.

CP: You mentioned earlier that a single system camera was used on the *Suspicion's Daughter*. What was your system correlation?

SMITH: Oh, I think about 1933.

CP: Did you consider that system yourself?

SMITH: Well, I think we bought a camera in which the glass tube had already been fitted in America. With single systems you didn't have an optical system at all, you had a flat viewing right on the negative film with a some glass. It was a very flat

shot in a piece of altered glass with another piece of very thin glass cemented over it which actually covered the film and not on it. This was the system that everyone used and we used also.

CP: And that system was sometimes used in features as well as newsreels?

SMITH: The only time we would use a single system for features would be things like the big live on *Suspicion's Daughter* where we wanted an entire bit of sound and would use the cameras to take an extra track, but for other scenes.

CP: Why wasn't single system used more extensively on features? Was it only because of the editing problem?

SMITH: No, you would get much better quality out of a double system. Although we didn't use the framed shot, the pincer shot that we used for recording sound as it was a much finer grain than the negative used for taking pictures. It could also be developed just for sound and not to match the picture. It was always a print stock for sound recording.

CP: When did you start working with magnetic?

SMITH: In about 1948 or 1949 we saw our first tape recorders and realised that they were going to be very useful for motion pictures. I started work on a synchronous 17½ magnetic tape recorder — which is still being used in Melbourne at Film House I understand.

CP: And you built that in 1948?

SMITH: I finished it in 1952 but I wasn't sure who I was going to sell it to. Just as that menders they decided to make the first television short called *I Found Joe*. Burt was everybody wanted to be in it and everybody wanted to buy my machine. It was the only thing in the country that could be used on it.

CP: Is there any reason why it was 17½ and not 30?

SMITH: Before the War, MGM had all their optical tracks on 17½. They used to record down one side of a 35 mm reel and down the other side and afterwards split it and make two 17½. We always wished we could do that. Well, when magnetic came in we said, "Here's a chance to save money and get 17½ for half the price of 35, and make the broader light and portable of the same time."

CP: By 1955, with *Grand Budapest Hotel* you must have gained a lot of recording experience.

SMITH: Yes, I was the only sound representative away with that picture. We hadn't got a boom operator there so we used an actor called Claude Turner. But if I turned my back he would put the mike back up out of the way so it wouldn't be any trouble to him. He was a part-time actor and part-time boom operator till about 1936.

CP: One of the things I have noticed in the credit lists for *Concord Concord* is that also *Grand Budapest Hotel* your name doesn't appear.

SMITH: Well I wasn't the first choice on there. I was in charge of the department. I used to direct it and the first scenes on there but I wasn't the first choice. Clive Cross was. But in nearly every film that I worked on I had to hand over to Clive for the shooting because he was a better director, more musical than I was.

We, much more musical than I was. We had an awful lot of things go through besides features you know. We had several going through as well as documentaries and advertising films.

CP: Was there any post-synchronisation on these early Concord features?

SMITH: What we used to do if we got a bad shot with unsatisfactory sound, would be to immediately get the actor to repeat the words straight, the take without the camera running. His voice would then come so close to the original that it could be synchronised by the editor comparing the bars on the optical track. We would always get a much better recording than we would if the actor was brought into the studio at a later date to post-synchronise it.

But we did play-back after 1935 — what is now called mixing. That is, record music first and then have people sing back to a level speaker. We used to do plenty of that.

CP: The optical tracks must have made it a lot easier for the sound editors in those days.

SMITH: Well at least they could see, and therefore synchronise them easily. But then of course they had to keep everything very clean because the optical tracks had to be used for no recording.

CP: One of the films which stands out in the themes in *Cyrano de Bergerac*.

SMITH: Well I wasn't here for any of that film. I was up with Zane Grey at Hayman Island making *White Death* at that time.

CP: Could you tell us how that film started?

SMITH: Zane Grey came down here to fish at Heronage. He had a camp set up there with a big crew of people who were supposed to be big game fishing. Some local graziers came over to see him and suggested that he should raise a film with their money — as he suggested, I don't know which. So they hired me and Arthur Higgins and a few others from Queensland with cameras and sound gear to go up to Hayman Island.

CP: Were there any problems during the production of this film?

SMITH: I had great trouble with wind. I only had one dynamic microphone and I made a sort of big cover for it so it was dead. But when I used it I could say it was quite useless. Jim Coleman, who was the prop man, got a set of lenses and put two big screws with a lot of iron to hold it in the loops, then covered it with chamois cloth, just like big open bags. It was perfect. I don't know if at the time, but when I had covered the microphone, they had to move the front mouth of the boom and it came out of the back. But that big design, being open all round wouldn't hold up any propers inside.

Another problem was that we had all the actors on one boat and the equipment on another. We were supposed to get sound down a long distance, which a standard or a gas tank would have been ideal. They could put a heap 'o' lead on the cameras but we wouldn't put a heap 'o' lead on the microphone.

CP: Lots of films at that time were apparently using quite long lenses. Were they used to avoid the sound of the cameras?

SMITH: Oh, I think so, you often have to put the cameras well back from the action because all the cameras were so noisy.

SMITH: Jim Coleman must have been very busy on the set. He was the man who built the boom for *On Our Selections* wasn't he?

SMITH: Probably. He was a very good machinist. Jim was quite a rough diamond, yet in film they cast him as a professor doing research work for the Royal Geographical Society!

CP: How long were you on the island?

SMITH: About two or three months. I remember one day a bigger steamer arrived from Thursday Island looking for starfish. It had a Japanese captain and cook but the rest were all Torres Strait Islanders, very interesting chaps. They could sing beautifully and we recorded a lot of songs of. Anyway, we took them back to Crossound and the manager we had there old righted, sold them off for the ship. He had them burn just to obtain the silver out of the film.

CP: Travelling to distant locations like Hayman Island must have presented problems with the equipment.

SMITH: Well for ordinary location work we had all the equipment inside a truck and by using long cables to the motor and cameras we could work over 100 yards in either direction. So as long as the road could get to the location we were alright. But in the case of the Zane Grey film we had to take the equipment out of the truck and pack it all into specially constructed travelling trucks. The recorder alone weighed 150 lbs.

CP: When did you start adding separately mixed effects to the film?

SMITH: I think we always would have added effects when it was necessary. I remember poor Bay Biscay was killed on the day after New Year's Day, I think, about 1915. He was down to the wharves to get a whale bone for one of Capt. Harley's films. He had just put up the truck and was putting up the microphone when suddenly the whole mass and boom broke. It scraped the top of the truck and killed him. And he was only about a bit of sound that could have been done anywhere.

CP: During the war, were you involved with the production of documentaries like *Kakadu* and *Lied*?

SMITH: Well, all those things we did back at the studio, we didn't go out on location. They were all done with documentary and sound effects. There were a couple of sound effects follow-ups who used to work with

Kakadu. One was in the Middle East and used to send back effects for battle scenes from over there.

CP: I believe the Americans brought film crews down to Australia.

SMITH: Oh yes, we had two lots, the Fifth Air Force and the American Signal Corps both making films, or supposed to be.

CP: Cinesound made some of the American shorts didn't they?

SMITH: We did make some. I have forgotten what they turned out there, but they never seemed to be getting on with anything. I remember they would wait there after work, over so many of them, and they'd say, "Oh we can't touch it because the Colossal is coming down to look at it on Friday," and he didn't come. "Oh, it must be next Friday he's coming down then."

CP: At this time during the War, you were still working with double system optical recordings?

SMITH: Oh, yes, right up to 1958. CP: Was the optical system radically different in 1958 than it was in 1938 when you were starting up?

SMITH: No. We went over to magnetic in 1952 but we still used the same optical recorders to transfer everything onto optical.

CP: When you first went over to magnetic did the miners work with the magnetic film or did they transfer to optical and work as they had in the past?

SMITH: Oh, no, we would try and do as much as possible on magnetic and just transfer the final job to optical for release. We even used to do the reversed commentaries on magnetic and then transfer them to optical, because with magnetic if you made a mistake you could do it again.

Although a lot of the tracks when we first started with magnetic were optical because most of the sound effects came out of the library and were already an optical film. All the different optical tracks would be cut on optical and then the commentator would be recorded onto magnetic. That would then be transferred onto a final optical.

CP: In 1945 you recorded on Selsyn, your first feature since Dad Rudd M.P., in 1940.

SMITH: Yes, that's right. We didn't make any features during the War. We made Selsyn for the Army, like 100,000 Cossacks, and Sins for the Navy on Denge (the anti-submarine warfare).

CP: What was it like working together on a feature film again?

SMITH: Oh, everybody was very excited to be on a feature film again. In fact, it was on Reading that we managed to get Colossus to build us a proper control room to sit in the studio. We copied, the Hollywood studio, and this was built. Denge brought from RKO when they did the film.

CP: Selsyn was followed by an English picture Eureka Stockade, and that was followed by Matthew. Were you still researching and experimenting at this stage?

SMITH: Not really, we had so much other work to do all the time. We were preparing to make more pictures. But then Eureka Stockade flopped and Sins of Matthew ran over budget and there was a problem with the import of pictures which held up our production program for a few months.

CP: This is where Ernest Drury started to get a bit involved about making any more Eureka.

SMITH: Yes. You see, some of Matthew cost such a hell of a lot more than it was supposed to, and



The Smith and Cross IT-5 magnetic film recorder which Smith used to transfer in 1951.



The Smith and Cross NM-4, the film mag recorder designed by Arthur Smith for location recording.

then Eureka Stockade was a bust.

I well remember the day when Ken Hall called Clive over to his office and said, "I've got the word. I have to go into town and I think we are going to shoot our feature at least till May now if you think we might need any new equipment." And the poor man, he went into town and came back off. He had been told that he had to close the studios and sack most of his staff. We were not going to make any more films. They had sold out to Rank — they had sold half of Union Theatres not to Rank with the proviso that we wouldn't make any more films. They would all come from England. So we had to reduce staff and we came down to a small outfit at Balsall instead of a big studio.

CP: That must have been a pretty gloomy day at the Skating Rink.

SMITH: The only gloomier day I remember was when Ken Hall called us all together and told us that he was leaving. He said that for a long time Clivedon 5 had been offering him more and more and trying to get him to go there, and it had been thought it was better for himself to

suept it and he was going to leave us.

CP: That was in 1946?

SMITH: Yes. Everybody was terribly upset — these of us that were left.

CP: What did you do after Ken Hall left Colossus in 1936 and feature production stopped?

SMITH: Well, I think that like everybody else I couldn't get on with the people who took over. I left and went overseas, looking for parts for my recorder, then came back and went to work for Septron.

CP: Were you designing and building or manufacturing?

SMITH: Both. I built them a banjo compassioneer while I was there, and also some transfer equipment — all kinds of things.

CP: Did you then spend more time researching?

SMITH: I was building a lot of magnetic recorders for different people.

CP: Were there IT-5 recorders?

SMITH: Yes.

CP: For use on location?

SMITH: Yes.

CP: What did it cost matter

recorders actually come into use?

SMITH: In England, Evers-Rich had brought out a 16 inch tape recorder. It was a big heavy job, one came out twice with the Queen's visit in 1954. But they were not liked — people still preferred the 17B film job.

CP: So it wasn't until lightweight recorders like the Nagra appeared that it really became popular for location work?

SMITH: As a matter of fact it was unfortunate for me in a way because I spent a lot in developing a trans-formulated portable 17B recorder for location. I took one to England in 1951 and found that nobody was using 17B. But they were very impressed with the recorder. They said it got better results than the ones they had over there.

CP: Did you build a studio model?

SMITH: Oh yes. People bought the studio-mounted ones.

CP: The use of the 16 inch recorder, particularly the Nagra, appears to have made an enormous impact on sound recording.

SMITH: Well, it is very popular but some people prefer other systems. The BBC prefer a different system, but so do a lot of Americans. They don't like having the pilot tone mixed up on the same track as the sound. Some of them use a twin track recorder with one track for sound and the other track for pilot.

CP: I wasn't referring to a particular system for synchronization, but rather the use of very lightweight 16 inch recorders on location. It meant for instance that you didn't have to lug around tons of sound equipment in a special truck.

SMITH: Well, no. You like the 17B recorder I designed, weighed 17.5 lbs. It wasn't as light as the Nagra but it was completely covered in. You could jump and run with it and you didn't have to open the cover at all.

CP: Over the years at Cinesound you must have worked closely with Clive Cross.

SMITH: Yes, I did. He was my partner in Smith and Cross and he was there, although he doesn't have very much to do with it now, he's still as last rated.

CP: What was this partnership famous for?

SMITH: It's about '901.

CP: And was the equipment you designed and built for Cinesound made under the Smith and Cross label?

SMITH: Yes.

CP: And you are still designing equipment under that label?

SMITH: Yes, I do. I do a lot of consulting now, always here and always will. I have got books full of notes on all the work I have done and I have got plenty of equipment to go on with it. I still keep on, there is still a specific list to be done.

CP: Could you tell us about the work you are involved in at the present?

SMITH: It's to do with getting lower noise out of recorders, getting lower output distortion.

Anything you are building needs quite a lot of work. You are never finished, always trying to improve things, trying to make them better.

NATIONAL FILM THEATRE OF AUSTRALIA

The N.F.T.A. is at a crucial stage of its growth. Increased funding and an effective grant, as well as internal and external problems, indicate that N.F.T.A. may be able to realize its ambitions to evolve from an original and, until recently, community function and structure as an under-financed, semi-autonomous and glorified film society, into a more professional organization with a greater range of concern along the lines of the B.F.T.

From its inception six years ago the N.F.T.A. has called for its operation as a screening organization on the voluntary work of its State committees. The staffing and management of screenings, membership and funding have totally relied on the efforts of branch members. Until recently a general lack of finance has forced the N.F.T.A. to rely heavily on membership funds, income takings from screenings, small grants and the goodwill of film studios. Its financial inability to maintain a staff of professional workers and its dependence on the cooperation of members, have caused such things as publicity to suffer from a total lack of concern and credibility.

Yet the N.F.T.A. has managed to survive, necessarily with a certain amount of compromise and lack of adventurousness, but generally maintaining its original function as an organization screening objectively worthwhile films on a non-commercial basis, to encourage more widespread appreciation of cinema as an art form. Now with their recent loose amalgamation with the A.F.I. to form the N.F.T.A. and increased grants passed on through the F.T.V. Board, the N.F.T.A. could develop out into other areas of concern as well as enabling them to professionalise their organization. In the near future they hope to establish full-time screenings offices in Sydney and Melbourne who will manage screenings, handle membership and screenage publicity. These offices together with an operations officer, a general administrator who will take over the day to day chores of the National Director such as the granting of bursaries, are the first steps towards a fully professionalized organisational structure.

The amalgamation of the N.F.T.A. and the A.F.I., at the moment, operates as a loose federation of both bodies, with each body remaining independent, with their own constitutions, memberships and areas of operation. Six members from the National Committee of N.F.T.A. and six from the executive of the A.F.I. formed a joint council which met quarterly to see that both bodies were informed about the operations of the other as that neither organisation was disengaged. Last year, due to disagreements on the part of N.F.T.A. and not necessarily that the amalgamation would develop into a full merger, but some re-thinking seems to have been done on the matter. The National Committee of N.F.T.A. has recently decided to reaffirm their original desire to merge. A new sub-committee of committee members has been appointed to re-examine the feasibility of the merger and will report back to the National Committee in April after drafting and presenting a letter to a meeting of the A.F.I. in March.

The main difficulty in establishing satisfactory merger terms has been an issue that has caused a

number of recent internal and external problems for the N.F.T.A.

For a period of time relations between strained between the N.F.T.A. and the F.T.V. Board, mainly due to mutual misunderstandings by both organisations and a lack of meaningful communication between each other. The Board saw the N.F.T.A. as being too non-commercial in their applications for funds, and that over a period of time their main function should be to build themselves up to an organisational level on the scale of the B.F.T. However, there has been some confusion as to how many funds were available.

When the Federal Labor Government brought down its budget there were rations of funding in the area of one quarter of a million dollars. But these areas were double as to how the funds were to be spent, to whom they were to be distributed and what specific amounts were available. If the funds were to cover all the operations of the proposed N.F.T.A. (the possible value goes out of the A.F.I., theatrical bookings, screening costs, archival development and educational activity and more complete and wholly imported screens for N.F.T.A.) then the funds were obviously inadequate. The whole amount could be enhanced by either the video screen rate or theatre bookings alone. The amount could have been used to finance N.F.T.A. screening functions and facilitate development in related areas of concern, such as film education, but the confusion as to the exact appropriation of funds caused N.F.T.A. to decide to play safe and they only applied and headed to maximize their student level of development.

Some constituency wrote out a proposal for theatrical bookings for the use of N.F.T.A. by the Board, a proposal that has since been scrapped, but which points to the past resolutions between the two organisations the proposed bookings of the Regent Theatre at South Yarra in Melbourne. The 1700 seat theatre was immediately impractical for the purposes of N.F.T.A. who need theatres with no more than 400 seats. It also had the disadvantage of a rather costly leakage and renovation. The theatre was originally considered by the Board, as it was large enough to accommodate the N.F.T.A. and the Co-op. with attempts at providing a commercial outlet for Australian product. It was seen as working via short, interrupted sessions for all uses. Although a commercial outlet is a basically affordable and less overhead project, period bookings would ultimately have been disadvantageous to all concerned.

With the limited archival resources in this country, N.F.T.A. relies constantly on the goodwill of television networks for access to their film libraries and on solid relationships with film distributors. Already networks have begun to find the push of multiple requests for prints. The demand by the many educational organisations has increased the possibility of print damage and loss and these libraries are not equipped for such occurrences. Any function between N.F.T.A. and TV networks or commercial resources, would limit N.F.T.A.'s programming potential and severely impinge its priorities for film education. Similarly if the N.F.T.A. is set up in a theatre, as

a commercial venue, it could work against itself with regard to the growth of the learning organisations.

At the time of these negotiations with the Film & TV Board, the Board was going through the early problem of self-establishment. They had to build an effective administrative staff and this, as well as the urgent nature of some of their other concerns, had unavoidably made them busier in attending to all work immediately, creating some communication difficulties with organisations under their funding jurisdiction.

The N.F.T.A. position as regards to funding has continually been endorsed by an administrative conservatism and using consistency as the maximal level. It is not satisfactory for N.F.T.A. to complain of lack of compensation when these grants are to develop in the N.F.T.A.'s continuing existence and development. If N.F.T.A. expects to acquire more than a glorified film group then everything should be done on the higher administrative levels to ensure a regular, meaningful communication between the two bodies, as a further supply of funds can only be to N.F.T.A.'s advantage. This is the basis for an increasing rate of development. N.F.T.A. must take at least some of the initiative and become more administratively aggressive to procure as many funds as they need to develop.

At the same time some internal trouble developed in N.F.T.A. over the same issue. Victorian branch members were worried that the services and responsibilities of some members of the National Committee could cause N.F.T.A. to suffer in the future. They felt that a full merger would do more for the advancement of N.F.T.A. and lead to a better relationship with the A.F.I. and the F.T.V. Board. It was seen that executive, certain and compliance with N.F.T.A. could have left them as the poor relations in their loose amalgamation with the A.F.I. The Victorian branch members felt that as a member of a strong N.F.T.A. under the F.T.V. Board, N.F.T.A. could establish itself more publicly, be able to negotiate more favourably for funds and could look more to future needs through working from the inside of a strong established merger.

Fortunately most of these problems have been sorted out recently. The first months of 1974 have seen a much more voluntary working relationship with the Board and the renewal of negotiations with the A.F.I. in the hope of facilitating a full merger, has somewhat appeared and re-confirmed of the Victorian Branch members and indicates that in the future N.F.T.A. will not remain unwillingly content with what they already have to the jeopardy of future development and ignore what can be achieved or gained.

The budget of N.F.T.A. has increased from \$10,000 in 1972 to \$15,000 for the first half of 1973, approximately double that of the previous year. For the period of July until the end of 1973, N.F.T.A. applied for \$30,000 in finance at the time of great rate of growth. After further revision of budget subventions in the F.T.V. Board in January 1974, the Board granted N.F.T.A. \$30,000 for half a year with the promise of another similar amount, for the second half. Also in this

time the Board is examining NFTA applications for additional grants for their library, so that NFTA's budget has increased substantially over two years.

This year the NFTA hopes to increase screenings to five per week in Sydney at the Opera House, the Commonwealth Theatre and the A.M.P. Theatre, three per week in Melbourne at the Playbox, one or two per week in Adelaid at the Film Development Corporation Theatre, and two per week in Brisbane in the Australian Government Cinema, one per week in Perth at the P.F.T. Theatre, at least one per week in Canberra, for the season in the Coombs Theatre, and presumably in Hobart in a theatre to be built in the near future. The NFTA will be a unique screening body in the world at this moment, actually offering a particular programme to 20 States and territories, operating over such a large area. Even organisations such as the B.F.T. do not offer the same services to entities all over Britain on such a scale.

NFTA, through co-operation with the National Library, has been able to make valuable contact with overseas bodies. As such, only operate with similar bodies, this contact is of great importance to the NFTA for increased film resources. Foreign archives are willing to deal in their way with other such organisations, some will lend films in 15 mm. some will exchange films in 35 mm. and others will lend 16 mm. or 16 mm. prints, of which 16 mm. prints only are within the budget of NFTA. NFTA will supply funds to purchase prints, hold the Australian screening rights for a specified time and subsequently place the prints within the National Library for regional preservation and possibly film society hire. Therefore more films could enter the country and be preserved above and beyond the present acquisition rate of the National Library.

By this method NFTA will be purchasing and bringing into the country on 16 mm., an important series of American classics. These come in film, never before held here in the country, of the silent and early sound era from the Museum of Modern Art. Thus, already several silent feature films, The Iron Horse, Seventh Heaven, Gold Diggers, The Lost Patrol and *Tramp in Paradise*, an excellent selection from areas much neglected in Australian resources. It also seems that there can be arranged an exchange system whereby a series of Russian films from Dzigaevsky and Dreyer will appear in the country late in the year. Delays have arisen in that money from our Government sponsored organisations cannot be used to build the budget of another Government sponsored body. Consequently negotiations for these sessions have stagnated as a result. If this situation is not resolved in the future, a new approach would be needed. It is probable though that many overseas bodies would be interested in an exchange system, but that the financial problems are sorted out NFTA could again look to a great number of important works.

NFTA are also busy stamping to establish a small archive of their own. At the moment they hold a number of feature films but most of them cannot be screened, for reasons ranging from export rights to the confidentiality of personal donation. They include five films from the British period of Alfred Hitchcock which formed part of the extensive series devoted to him in 1972. Of the rest of the prints, most are deposited with NFTA, partly in the name of preservation on a strictly archival basis. This helps somewhat to alleviate a wholesale destruction of older prints without any commercial potential which has increased to an alarming rate.

NFTA has also built up a strong collection of stills, posters, sheet music and press books, all of which are open to the public. They are also arranging to build up a reference library of notes and critiques, which at the moment remains un-



catalogued. They are also becoming involved in publishing, having two monographs in preparation, one on Welles and the Shakespeare Film, and the other on the Western written by Bruce Hockdon and Albert Morau, who give special lectures during the Sydney season. In the future NFTA wants to encourage, whenever possible, special lectures from qualified people and celebrities.

NFTA also hope to increase involvement in film education on the secondary education level. When for a Jockey NFTA have been put in a dilemma because of a lack of concrete detail for submission to the F.T.T. Board. It is also hoped that the NFTA can help, involved in screening films for High School study, particularly for deprived areas. NFTA also hopes to involve the A.S.F. to develop satisfactory and meaningful in-service training for teachers to pursue film education in secondary schools.

But for all these activities which in reality extend to supplementary library services, especially educational, which with the assisted purchase of equipment, these could at least partially serve secondary and tertiary study and ease the pressure on the T.V. networks. Although this alternative library service could, in a present state, only provide a very general coverage of certain large areas of cinema, the reduced pressure could enable the NFTA to re-establish a working relationship with existing bodies in allowing the NFTA access to more specialist films. Such organisations as the Film School could also provide support for such a move that would encourage and facilitate serious film study and research.

These points relate to other associated problems of NFTA such as programme and membership. The hierarchy of the NFTA begins on the level of State branch committees who each supply two delegates to a National Council, who in turn elect the National Committee, the central policy and decision making body of the NFTA. Although each State has equal representation at the national level, delegates are not responsible to their regional branch, who have little decision making power and those in fact a purely managerial function in their respective areas. The only constraint given the States power in decision making is in the area of programming, in that they have the right to suggest, reject, alter, endorse or refuse any programme or programme suggestion that comes to their attention. Programme ideas originate on any level and usually move both up and down the hierarchy, often theoretically finding into the hands of the programme co-ordinator on the National Committee who through a series of memo establish each State's acceptance or rejection of a programme and ways to evaluate their responses. From this point practical action such as print checking can proceed and programme established and phased. In this process film availability plays an important role in a festival season, as much as that programming has often relied upon last minute replacement and compromise situations. If this process suffered from a lack of advanced work and individual responses have also played a damaging role.

In the past there has been violation of well-structured sessions, with changes of emphasis, compression, deletion and reduction of the session as formulated and envisaged. Out of numerous examples of these positions in the past, which for-

tunately have not been as common lately, the most notorious has been the interference on the N.S.W. level with the *Neige-Fall-Ruy* session, where the preparations to emphasise were placed on each individual director, for their individual interpretation and the whole session packaged with a number of middle-brow respectively. Such things as these lead to occur on the level of invidiously subjective, like as dislike responses to a session, or purely commercial considerations, without any real sense of the objective worth of a session. For this to happen again on this level of NFTA, a body which should have an overriding concern with meaningful, coherent and complete programming, would be a most regrettable and reprehensible situation.

The membership of the NFTA has been very diverse indeed. Towards the end of 1973 a large percentage of members would join only to see a particular session or particular film with very little indication of being a significant, continuing and generally efficient audience. The sustained interest of NFTA membership and the low percentage of regular attendees can be seen in a column figure late in 1973, that a diverse range of total membership rate total audience resulted in the figure 2, which means an extremely large percentage of members attended only one screening. The question based on personal view of course that seems to be presented by half of the audience comes to be increased uninterest and unwillingly by NFTA. While there still exists a commercial consideration can be made in relation to our programme, the main reason as far as the audience is concerned is that less regular members of the NFTA, only shown NFTA as its responsibility to inform and develop serious audience. The programming and publicity are often related to it in a framework that will still need to be reduced, something that states there is not enough strength to move them off to more programming. Compounding this has been a lack of serious programme notes to supplement the often inadequate, non-descripting brochure notes on individual films. While attempting to attract an audience to keep their interest, word shows the writer, NFTA has developed a gross, complacent attitude to their function of encouraging serious film study.

Nevertheless there does seem to be some qualitative change in the audience and new membership, at least in Sydney. Members seem to be joining the NFTA and continue as a regular audience rather than drop off after a particular session. Whether this is due to the increased media publicity and greater status of the organisation seems to prove it in the Opera House or events sections of a greater variety cannot be determined at this time.

At this stage of its development the NFTA faces a period of thoroughly decision making. There have been the inevitable mistakes, miscalculations and disputes. Internal strife seems to have been a hindrance temporarily both in relation to NFTA's future development and with an eye to what it is already achieving. Funding must be approached more aggressively and enthusiastically by all NFTA administrators, to ensure future development and the way facilitation of present and future undertakings.

Administrative, programming and related items must be re-evaluated and refined in relation to future aims. It must be reiterated again that funding is the basis of all NFTA's difficulties and compromises. NFTA will never be profitable in its own and the projects implemented in the future will need to be established politically, economically and administratively. Like most other organisations concerned with film in Australia, NFTA finds itself in a state of flux where many decisions have to be made and many questions asked. One hopes that the answers are progressive and fulfilling, as the NFTA is unique and important function in peace and fulfilment on the Australian film scene.

— ARTHUR AUSTIN



FRANK MOORHOUSE

Frank Moorhouse is an Australian short-story writer who has collaborated with Michael Thorrill on four films: *THE AMERICAN POET'S VISIT*, *THE GIRL FROM THE FAMILY OF MAN*, *MACHINE GUN* and *BETWEEN THE WARS* is their first feature.

The following interview was conducted by Ken Quigley, who is an old acquaintance of Moorhouse and Thorrill, as well as joint adapter of *THE AMERICAN POET'S VISIT*. They commented by talking about their film.

MOORHOUSE: You did the script for *The American Poet's Visit*. On

that I simply gave you and Mike (Thorrill) carte blanche to the story. It was for a ruddy of bear wasn't it?

I didn't get that ready, either.

From the point of view of

scriptwriting, the only interesting

thing about that was that I had pretty

much decided that although the

script was a starting point I'd follow

the author's theory and give the direc-

tor all the rights to do whatever he

would — to go wherever the original

work might lead him. It wasn't only an author's decision but a personal

one as well. The amount of writing

and time that would have to go into

it, if I decided to try to influence the

script, was a bit of a deterrent.

would be working, reworking again over the material — working about aesthetic decisions and, perhaps, as some of the responsibilities of the director. What I'd already done the two or three forms I'd already think I'd be capable of doing, I didn't feel I had the psychic energy to do it.

CPI: How did you feel about that?

MOORHOUSE: The always been pleased by those three short films, though there are certain little technical flaws. The difficulty about something like this is that I've always tended to work them with people who are too connected or not too close to the subject matter to agree more than in film. I think in fact that they haven't had a true audience and the past year or so — that it is only now that they are being looked at as films.

CPI: Then came *The Girl From The Family Of Man* which was in fact a re-working of one of your stories.

MOORHOUSE: This is where I came out step closer. Instead of just giving the original work over I worked on the script and in this case — as with *The Machine Gun* later — my problem was that I was going over old ground again. It was impossible for me to treat that as a new work. This is what a director can sometimes do

CPI: Did you work in collaboration with Mike on *The Girl From The Family Of Man*?

MOORHOUSE: Yes, as I remember, we collaborated on the three scripts. The working relationship as it developed, in that I did at least some early versions of the script and when I've reached a point of some satisfaction with the steps and with new requirements I've added then there's been a period of working off Mike. He tells me things that he thinks won't work though not usually suggesting specific changes. Perhaps he tells me why they won't work and I come up with something new. Also at that stage I don't certain say this that grew out of the script — but them against Mike. It is a pretty intense working relationship, sitting together in the same room for days on end sometimes, working on the typewriter and reading the script over as we go.

CPI: *The Machine Gun* seems to me to be a different kind of script altogether from *The Girl From The Family Of Man*.

MOORHOUSE: How?

CPI: Well it seems that *The Girl From The Family Of Man* is very much a straightforward story with a conventional beginning, middle, and end, whereas *The Machine Gun* is

virtually a couple of incidents — still narrative — with the pseudo-documentary material interspersed. It appears you were trying to work more in terms of scenes.

MOORHOUSE: The original story lent itself to film a lot more too. A lot of that cinema technique of having flashes and the newspaper in the original script, it lent itself very readily to cinema. I think Mike in all the films was still working to the story very much — you know, trying to increase the stories in the cinematographic sense. But you've right, it's certainly more of a film.

CPI: In these two films what were the main problems you faced with the script in terms of reworking the stories, in terms of problems you solved or failed to solve?

MOORHOUSE: Well, really the main problem is trying a fresh creative approach to material you've already worked into one form. The real problem from a short story writer's point of view (and I only learnt this through doing the script) is this cause is much more expandable, it gives off a lot more information than prose fiction which works on the absence of detail often. Certainly the way I've been working, my style is sparse and without detailed delineation of the physical characteristics of the characters, of



G. BURGESS

Margarita (Francesca Leiby) and Dr. Trebbin (Celia Johnson) cross each other in the lead ph-

rooms and so on — except where necessary. When working on a script Mike will say, "Well, what does he look like, what sort of room does he have, does he smoke, does he drink?" The film requires more data and consequently this elaboration of the original story was the bulk of the work — working out the sort of locations, movements and conversations and adding to the original.

CP: How have you picked up the knowledge of cases needed for script writing? Have you had any of the cases writing yourself?

MOORHOUSE: No, I've read nothing. Most of my education in cinema has been just seeing films and listening to people like Mike and John Fawcett, and yes, of course, talking about films in the old days in the pub and at parties. Ten thousand hours of talking and listening — mainly listening to people — the "Mentors". In these days of formal training and institutions and learning it tends to be forgotten that interacting with certain sorts of people and talking and drinking with them is another way of learning. A good way of learning. You always sit when working on the script so I had become a stories again after working to achieve some sort of skills as a short story writer. I always felt that the story I was working up were beginning scripts. They were also very standard scripts, very orthodox. Whereas I knew there were certain things I was inserting in my stories I never felt that I could communicate in terms of film-making. I was non-existent. I wouldn't know where to begin. Mike has never done anything so farily didactic narrative.

CP: We seem now to between The Wars. This was a complete original:

MOORHOUSE: This was a new approach for me. There we didn't have anything to begin with.

CP: Who had the basic idea?

MOORHOUSE: This had a weird history. Back about four years ago the Commonwealth Film Unit (as it was then) suddenly thought that it had a new charter and that through some understanding with the Garson government it was going to make feature films. So it approached a few writers and said, "Do you have any ideas that will make good feature films? We'll pay you for them." I was giddy with excitement, though I wasn't strongly interested in feature film-making at that time. "My God, they're not going to get that off the ground. I can't read the political situation the way they read it." Also, anything I was going to write I was sure was going to be made by a government film unit. Anyway, ready for financial reasons, and out of curiosity, to test the situation, I came up with an idea. It was rather an ordinary idea. I had of looking at a professional non-conformist — by professional, I mean someone who worked in one of the professions. It was a fairly absurd idea. It would be set in a much more conventional period. But that between the wars I also wanted to look at the way a theoretical patient had a short time in psychiatry. So I put together the idea and then put it in for three months in research in. This surprised me. I had expected it to die in the Unit, nowhere. So I then went up to the Medical Library at Sydney University. I looked at the period and read and looked in other areas in the medical journals of the fifteen and sixteen. Men, strange, married, families. I accepted the offer and developed the treatment. After two draft scripts I wasn't satisfied with it. It hadn't gripped in my head the way

characters who had died in that period. I read them back through the rooms over the years in articles they had contributed, news of news about their careers and in fact a wealth of material, material about their apprentices, their involvement in controversies, especially in psychiatry because there was a lot of it in psychiatry. In fact, I read them right back to when they graduated and looked up their publications to university publications. I amalgamated three of them into one person. I looked up their war records. Some of them were articles about their time in World War I and the work they did then. I found a personal diary of one of the doctors which I thought was a oddities at the time but in the end I didn't use it at all — though it informed the script. You know, I worked through a lifetime of medical journals and I picked up a lot of side material. Just the activity of researching throws up a lot of plots and things, you write looking for, which is why you should always do your own research. So I built up a character. Then the Film Unit said, as I'd expected, "Wee, the government has told we can't go ahead on this and they're not going to give this money and we're not money writers doing different things and of course it's a poor idea and we're going to have to replace it." A year later Bill Brophy, whom I had been working for at the Unit and who was now on the Council for the Arts which was handing out money for script development phoned and said, "Why don't you take a May vacation?" Mike, strangely, mentioned this. I accepted the offer and developed the treatment. After two draft scripts I wasn't satisfied with it.

I'd expected it to although it had a structure and the main character as well as a few other half-developed characters. It had fallen into a trap — something I had fulfilled the terms of the grant and I sold the Council for the Arts that I wasn't satisfied with it but had carried it through as far as I could. I didn't even try to get it into production.

CP: This has been a much bigger undertaking for you than any of your other work.

MOORHOUSE: God yes. It was the biggest and longest piece of work I'd ever done. There must be as much work in it as in a short novel. I think the breaking of it into four sections has something to do with my location. The reason that I work in the short story is that there's the span I can completely control. In a novel I would forget how I began. In this script the reason I did as many drafts of it as I because I could never remember how I began or end.

CP: What then happened?

MOORHOUSE: I went into my files and I thought I would do there. Mike knew about it and suggested he have a look at it. He thought it had great potential. He was far more enthusiastic than I had ever expected. He suggested I work it through again and I did. This was the other draft and again it needed quite massive reconstruction and development. The characters started to come to life still it was not a final treatment. Then Mike, in true Hollywood style, got paid more money for script development. This script has cost me more money than anything. I've not done it in my life. This was not without putting a lot of work into it in the first but, of the time, it seemed to be earning money on all of proportion to the effort I



Gene Hackman (left) as Treadwell and Jack Palance (right) as Treadwell

L. BURDETTE

had got into other fields of endeavour.

GPI Was this now the script I read?
MOORHOUSE: No, there was another stage on. Anyway we flew to the Chevron-Milieu at Surfers' Paradise for two weeks. We had adjoining luxury apartments and Mike stayed there with Carlton Draughn and black label Jack Daniels and we set up our headquarters there. I remember Mike had the whole of the development money cashed in \$30 notes. He had them in a big roll in his pocket and paid for everything as we went. The place was full of middle-aged Eastern Europeans. It wasn't the swinging centre of Surfers'. I remember trying to talk that we would be better taking the opportunity to try to raise the money for the film from the other guys instead of working on the script. We were working in that very inauspicious way that we had worked out. The ideal relationship is one where you can make a fool of yourself by bringing up ideas that are crazy, that are embarrassing. It's got to be a relationship free of embarrassment otherwise it doesn't work. I find I have very little judgment about what is an odd idea, what is a crazy idea.

GPI At what stage was this put up for assessment (to the Australian Film Development Corporation)?

MOORHOUSE: Well, we did that, because at Surfers' conclusion — after getting back early in the morning after going to all-night gambling joints and trying to win the money to make the film and after Mike bringing up odd blonde-faced whences because he'd read somewhere that the only way to get a good script is to keep the screenwriter happy. He kept reading the *Pat Hingle Stories*. One thing you've got to say about Mike is he knows how to be a director with style — he looks after his scriptwriter. It was that *Surfers'* script that went into the Corporation and then there were some criticisms by the assessors.

GPI Did you understand any of them?

MOORHOUSE: I refused to read the assessments on principle — a

kind of working principle. The way it is set up now it is rather like reading reviews of a work before you've finished it. When you get to that stage in constructing a script it seems to me to be very silly to start predicting criticism so sooner. I have not responded that criticism is. The only critical relationship you can afford at this stage, I feel from my own experience, is a very special one that you've developed over the years with one or two people — not with outsiders. You are either over-inflamed by criticism or thrown off direction, or you react with such hostility you avoid taking a certain path because it has been suggested by someone else. You have to be very cautious so I refused to look at the assessments. Mike put that position to them. We may have an fax communicated some of the criticisms to us through our relationship. From my point of view it would have been impossible to accept criticism — even constructive criticism.

GPI: So what happened with the Corporation?

MOORHOUSE: I think Mike at that stage received more or less to go overseas and interview actors. He took the script with him and showed it to some people in Hollywood and London but didn't get a bite from the point of view of production. He said the remarkable thing was that their reactions to the script were much more positive than that of the assessors here. When Mike returned we reworked a lot of it and then even after the production money was committed we continued to rewrite some sequences again — this was mainly to strengthen characterization, especially getting the major characters on their feet. I recall that on the day it was due to go to the printer we still felt that we didn't have the last scene. Suddenly it dawned on us that the second last scene was the last scene — that there it had suddenly ended.

GPI Was that the scene you had with Treadwell in the pub near the University playing cards? That was the ending you dropped?

MOORHOUSE: Yes. We ended with the sea's announcement that he is

going to the war. There's a kind of sequence of history there. The sea is doing what the father had done and the father had arrived in a position hostile to the second world war. Whatever progress the father had made through life had in so way been transferred to the son.

GPI: So a west end production?

MOORHOUSE: Yes. Despite the enormous amount of work that I put into it as a script I still told Mike that in the rewrite it was my feeling that each of us had come to the director I have no desire to enclose my proprietorship. If you can't trust the director you shouldn't have got into that situation in the first place. For this reason, I suppose, I don't like writing for the screen. You can't expect total ego control. In the short story the work is sacred once it is finished. In the cinema there are so many creative layers to come that it is shaped by the screenwriter to inspect each

GPI: While you were overseas there was an interview published with Mike in the *Australian* in which he accused neither disapproving or assaying or something that you were not able to work closely with him on the re-writing of the script in the day-to-day production. Would you like to be in a situation where you could work closely or would you regard it as a situation you would prefer to avoid, being expected to rewrite dialogue on the spur of the moment?

MOORHOUSE: First of all, it was purely circumstances outside our control that the trip overseas that had pleased coincided with the shooting. Having done a lot of rewriting on the other films on location I think it's a disaster zone. This is one of my limitations. Rewriting during shooting is for me an incredibly bad situation. I am not a good live writer. I need to give thoughts and there has to be a sort of working continuity. You have to be in the situation of visualizing and writing the script as an ongoing day-to-day activity to constantly add a line or rewrite a line. With people around

and actors writing the writing is imposed is immediate assessment which for me is a bad way of working. Also situations you make and ways of implications back and forth through the script.

GPI: Did you find it necessary to research locations, as well as the historical background, and examine them before you wrote *Assessors*?

MOORHOUSE: No, not really. What happens is I write with certain locations in mind. For instance, if I'm writing about a country town I have in mind one or two towns but I don't do any geographical research.

GPI: After this walk on an original script, how do you think screen writing relates to your "serious" writing?

MOORHOUSE: No, the "serious" writing, I haven't yet worked out whether I'm going to do any more screen writing. I'm not sure if it is something I am good at or comfortable with. I can sure out a good workmanlike script, I suppose, but I'm not sure that it's an area where I am going to excel. As far as you can I suppose your consciousness on those areas where you can excel rather than those where you will surely be competent. But I could probably be talked into doing another script.

GPI: You don't have any specific plays?

MOORHOUSE: Because of the liaison here and the fact that my short stories have attracted attention I have had a remarkable number of prepositions. After years of these being no possibility of making films except the way we did in the nineties, scribbling up money and using amateurs and "borrowing" money from dubious people — Jaggedy fests and so on and chipping all the time, suddenly there is the money and a lot of interest in making films. It's become a fashionable medium. In the nineties everyone was a poet ... god.

GPI: All the poets are dead?

MOORHOUSE: Yes ... all the poets are dead. Now everyone wants to be a film-maker. Let's go up the path ■



ABC radio commentator Urho Obregon interviews a patient by Dr. Trenbow (Corin Redgrave) after Trenbow has dined with the chairman of the German college Dr. Schneider. 1940.

© 1980

PRODUCTION REPORT

BETWEEN THE WARS

BETWEEN THE WARS traces the career of Trenbow (Corin Redgrave) "between the wars" and attempts to set this portrait against the background of Australia's social and political development — possibly maturity. Trenbow is an incompetent surgeon in the Great War who is transferred to care for shell-shocked casualties. He befriends another doctor, Avante (Arthur Dignam), and a German prisoner, Schneider (Gusther Meissner), whose life he saves and from whom he learns of the theories of Freud. He rejects Freud's ideas. Back home in the twenties he takes up residence with his new wife Deborah (Judy Morris) at Cullinan Park Insane Asylum in Sydney. He is brought before a hearing over the death of an inmate caused by an experiment in fever treatment carried out at the instigation of Avante.

Schneider has arrived in Australia and his evidence has Trenbow mistakenly associated with the dreaded Freud in the public eye. In the depression years Trenbow is a GP in a country town. Through a young woman, Marguerite (Pat Lee), he re-involves himself with psychoanalysis. Although almost an alcoholic he becomes a supporter of the local farmer-worker co-op in its struggle against the New Guard. When the second war comes Trenbow and Avante have a Macquarie Street psychiatric practice. Schneider, who is also practising successfully is interned as an alien by the government. Trenbow becomes an Australia Fister, vigorously protests on Schneider's behalf and in doing so alienates himself irrevocably from his family.

MICHAEL THORNHILL

Producer/Director

Michael Thornhill gained notoriety as the film czar for the Australian, which he finally left after 18 months. Thornhill's previous films include *THE AMERICAN FORT'S VISIT*, *GIRL FROM THE FAMILY OF MAN*, and *MACHINE GUN*. *THE WARS* is his first feature. He's both producer and director.

The following interview was conducted by Scott Murray and Gordon Glass at Cineplex Park where Thornhill was shooting "Royal Coronation" opposite.

CP: How was the project originated?

THORNHILL: Well, might you ask, I don't know.

CP: Well, in your mind, is it based on a short story by Frank Macshane?

THORNHILL: No. It's an original script. Frank had developed it as three half-hour scripts for a television series. I came on to it about two years ago and we started it into a feature film. It took us about a year and a quarter to get the film up, the producerate that is. Frank wrote the script, although I collaborated on it fairly extensively in the last series of drafts, and I've been doing some rewriting and so on during production.

CP: What were the other Macshane scripts you worked on?

THORNHILL: Oh, Frank wrote scripts for two other short films, *The Machine Gun* and *The Girl from the Family of Man*. Ken Quirke and myself wrote a script based on one of his short stories for a short film I made on the American Fort's visit.

CP: Just from the very brief outline of *Between the Wars*, I heard it sounds more in the vein of *The Machine Gun* than your other films.

THORNHILL: Not really. First of all in terms of original subject matter it's even like in Frank's short work, at least his pre-war work. It does however owe something to his post-war work, even though this is a fictional film, as it's pretty much tied up with the kind of work he's doing in social history. In terms of either subject matter, content or just to situations, there's just nothing like the other material at all.

CP: Can you briefly say something about it?

THORNHILL: Not really, no.

CP: O.K. How did you go about acquiring finance for it?

THORNHILL: I got a small \$2,000 series development there from the AFDC in December of '72 and I went overseas, while we were still working on the script, and interested Corin Redgrave in the leading role. I knocked round with distributors and talked to some, researched the possibility of German action and so on - there's a German role in the film. I went back and did another draft of the script which with the budget was prolonged and put up to the Film Development Corporation,

who came in on 50% of the budget and were very accommodating and helpful. I got the other half of the money from a property developing group, Parker Developments Pty Limited. When I say it, it was obviously a post effect because a number of people had basically they were in for the other half.

CP: They came in after you had secured 50% from the AFDC?

THORNHILL: Yes. I doubt if they would have come in if the AFDC hadn't had the other 50%.

CP: Did you continue there through production in the AFDC?

THORNHILL: No. I'm not sure had some assistance from a merchant banker who I knew and I talked the thing over with one of the staff at the AFDC. There were obvious people to approach, those who have a certain degree of, if not liquid cash, at least cash they can quickly put their hands on. I am now prepared to really go solo if it is any dated. I think the main reason why I got the other 50% of the finance was that the AFDC model is reasonably attractive for the other parties to come in. And in this project, the chairman of the AFDC, John Duthie, who is a merchant banker though not the one I referred to earlier, was very enthusiastic about the film and very helpful.

CP: Are you leaving distribution till the film is finished?

THORNHILL: Yes. I have no intention at this stage of going through a distributor in Australia.

CP: Will you put it on the road yourself?

THORNHILL: Yes. I will put the straight deal with exhibitors. You don't put 50% possession of the movie during that, but what you lose on the roundabout you put it up on the savings.

CP: Do you have many people in mind when you were completing the final draft?

THORNHILL: Obviously some people would be suited to certain roles, but basically I didn't have a physique in mind apart from Redgrave who was chosen 12 months before we started into production.

CP: Do you have much difficulty finding period dress?

THORNHILL: Yes and no. We had a studio's location in the country, and of course that was quite good for extras. It is pretty difficult with supporting players and extras because you can only afford the basic rates, and people don't want to get their hair cut and all that sort of garbage. It makes it pretty difficult.

CP: How many of the extras were non-professionals? Like the gallery in the court-room scene shot today?

THORNHILL: The gallery was particularly lead actors and partly extras. I don't know where they came from. I know that little old lady with the high-heels has been sitting around there for 30 years, so she would be a professional. It's hard, sometimes you just don't know. You sometimes use semi-professionals but after a while you just end up with who you

are given, because you can't control everything.

CP: How much do you like the actors to give at a role?

THORNHILL: That depends on an actor's personality. Some of them bring a hell of a lot, they take a share and develop it. I am very happy with Pat Lee, Jerry Morris, Corin and Arthur because they tend to be actors who are fairly intelligent. They understand their roles and they build on them and make suggestions which are usually 95% right in terms of character. It is quite good for. Really all I am doing is just orchestrating the thing and the only way that I can do it is I can't talk anybody else to act unless it's a very mean, beligerent player who just can't bloody act and we have got to go along with them. Given the time and the schedule and all the rest of it, well I sometimes do, but basically I never do. I can act as a drama coach and I don't know anything about acting, so it can hardly tell people how to do it. On the other hand it is more a question of manner and interpretation than acting. The actors control the performances and the only way I control them is sometimes in the editing. Or in the structuring.

CP: Did you have rehearsals prior to shooting?

THORNHILL: No. I had talks with the cast but I didn't have rehearsals. I didn't really subscribe to what I read in the Sydney Lume, Martin Ritt, Tim Robbins, Bob Elliot thing about rehearsals. I just think it makes people either (1) dry up or (2) become so overwrought in terms of performances that you gain in dramatic strength, but you lose in the manner.

CP: When do you discuss and work things out with your actors? Once the set is up?

THORNHILL: It varies. Sometimes when the set is up usually, not being able to afford rehearsals, we knock the performances out and then we go over while the new light up and then we come back and re-inspect it. I talk a lot to the cast at the beginning but not a lot during the shooting.

CP: How have you found working with such a big crew?

THORNHILL: Well I have worked on films with much bigger crews than this. Waledi Mock and staff like that, though in much capacity. I've been working at studios where films have had a crew of 70. This is a small crew, for what we are attempting, there's only 36 on the shooting crew and about another four or five in the office.

CP: You were talking to Russell Boyd who said you can't often cover scenes in one or two shots. What's the court-room scene shot today?

THORNHILL: The gallery was particularly lead actors and partly extras. I don't know where they came from. I know that little old lady with the high-heels has been sitting around there for 30 years, so she would be a professional. It's hard, sometimes you just don't know. You sometimes use semi-professionals but after a while you just end up with who you

are given, because you can't control everything. In fact I don't worry about the technical side at all. I leave the left to rights etc to the camera operator. I never worry about whether things will not happen or anything like that. No doubt that's bad, but I'd rather go for the theme than the technical.

CP: So your compositions are determined purely on the set?

THORNHILL: Yes. I don't plan shots until I get on the set, and I have to for special production reasons. I always like making decisions of the last minute — it's my nature I guess. Everyone knows what they're doing and everybody has a specialised task. I tell the assistant director and the director of photography what we're going to happen in that scene or about three seconds flat. I then just let them set it up.

CP: Did they choose the framing?

THORNHILL: Oh, we have discussed that already and I just check it. I might make a minor alteration once it's set if you noticed like the scene we just shot. I told them what was going to happen and they sit at up when I came in. I changed it from 25 minutes to 32 min, because I wanted it slightly tighter, then packed up. So there are little snappy alterations. After you have been working for a while the techniques start to get into the groove of your way of thinking anyway, and they start anticipating a bit, not all the time but a bit of the time.

CP: You are just using standard lenses?

THORNHILL: Yes. We are not using a zoom. I like them. I think television commercials have fucked up the use of zooms. The only way you can use a zoom is all in at a zoom back and that doesn't look like a zoom back. It's a slight pull-back, bringing pictures into perspective. We have a zoom lens and we used it up the country but not to zoom, just to zoom in and out between cuts as it were. I just used it from a purely psychological convenience point of view, just for a quick change of length when you've got to cut either as it is going along, which you can't control. Zooms become very useful then.

But you can't get closer than six feet and all the rest of it and it gives you a lot of focus problems if you are working in tight and so on and so on.

CP: What have you done since *Machine Gun* and before that?

THORNHILL: I did a couple of lead and buyer films for the Commonwealth Film Unit. They haven't been released yet. They're little television dramas. I don't know what Film Australia or Federal Department of Education are planning to do with them. To be perfectly honest I haven't even seen the final versions myself.

CP: Have you any projects lined up at the moment?

THORNHILL: It's a story of an aboriginal massacre. We're working on the treatment now but it's gonna cost about 600 grand to do it. ■



G. Goss

From left to right: Peter Mays (Casper's Leader), Miles Mander (G. F. T. R. R.) Russell Boyd (Director of Photography), Michael Thorell (Casper's President) and Ross Mathews (Casper's Manager).



G. Goss

From left to right: Anne Winkler, Alison Jones and Judy Morris. *The Caspers*. Operation as right. David Gossel. Shooting Royal Commission 1993-1995.



G. Goss

Michael Thorell directing the Royal Commission sequences. He is flanked by Bruce (Bruce) Field and David Gossel.



Dr. Quinn (Cynthia Rhodes), Simon Royston (John Fleischman) and wife Debbie (Amy Madigan) (1993)

G. Stagg



Director of Photography Russell Boyd from the Ann. Room operator, David Cooper is in background.

BILL HUTCHINSON

Art Director

The following interview was conducted by Scott Murray and Gailene Goss at the studio used by *Edge of the* Films.

HUTCHINSON: You know of course that the film is a long-drawn-out movie. This has made it both much more difficult but also sort of much easier to telecast. We've had to do the film in sections because of the dramas and hospitals. When you're shooting the 1930's you don't want to suddenly switch to the 1940's and back again.

We started off in the 1920's and built a doctor's surgery and waiting room on the sound stage. We had friend like house at Otago, so we designed the interior to match up. Then we went back and shot the exterior of it. Well that was the first set we did and it had a nice quality about it.

CP: What did you make the walls out of?

HUTCHINSON: Well the original house was in what we call a wooden clay-baked brick style. The inside walls had this V-joint stitching, so I thought rather than just have a plaster panel why not get some boards and put them horizontally, which is an instant way to bore them.

The next set we built was an editor's office of a little country news paper. That also turned out very nicely, had a good atmosphere about it.

After that was the doctor's consulting set which is actually based on one in Macquarie Street which is next to the Royal College of Surgeons. We put in folding doors and some walls to divide it into three rooms: a waiting room, a surgery room and the consulting room.

CP: Did you make the rooms different sizes because you like creating sizes of similar shapes?

HUTCHINSON: No. When we went up and looked at it we found it was actually divided into four by some folding doors. This didn't really work as it had been scripted. What had to happen was that one doctor had to walk through to see the surgeon in the consulting without being seen by the patients in the surgery office.

We then shot all the exterior of the Macquarie Street place which

has a beautiful view over the park.

CP: How have you photographed people against windows in the exterior?

HUTCHINSON: Well in the case of the Macquarie Street place we had a background painting of a garden and some real bushes and shrubs outside. With the necessary office I got around it by building a kind of courtyard and having a car in it.

Here we have a studio at Avant's apartment where he holds a party. Avant is the wealthy bachelor partner of Trebaw. I built a eight-time concert background with little lights behind the windows. We changed the windows to French windows and had some people standing outside there dancing.

Now we are approaching another large set of the film — the last in fact. It's journey location with a truck system in Flinders and a dining room, which is an area of sets set up by the Australian Army Medical Corps.

Then we move to England the large house which has been re-qualified by the medieval authorities and converted into a hospital. We are going to use this extraordinary house in Ripponlea, Melbourne. We will use the exterior, some of the gardens, the foyer, the interior and the very lovely staircase. I then have to build what I imagine is a very large ballroom, as well as some wards and a lecture room. After that we go to Mauritius to shoot the driveway. All this happens in two weeks — a lot to do. I'm afraid.

CP: What other films have you done set during war?

HUTCHINSON: The last film I worked on was *Camp* which I did in Melbourne with Tim Burstall. Prior to that, which was the main reason I came to Australia, I art directed the film of *Das Kapital*. It was a trailer for the Australian Ballet Company that we made two years ago in a hangar at Essendon Airport. After that they gave me the job of looking after the ballet of *Carmen*, and since it was going to be done by the Elmhurst Ballet in Sydney I came up here. I was kind of lost back and forth between the two cities, which was rather nice.

Prior to that in England the last major project I worked on was *Young Winston*. It was a 26 million pounds' starring picture, a very big production. Consequently it had big art directors on it and the part I had to look after was very interesting, as it was the action sequences. That involved the Boer War sequence and the time involvement in Transvaal South Africa, which we did in Wales. We found a little film that we could use and we brought a steam engine from London — they don't have steam engines in the countryside any more. Then we built the carriages and the armoured trains.

We then went to Morocco where we did three scenes. An incident in the north of India which involved the burning of villages, the battle of Oudhman with the attack of the Dervishes, and the charge of the 12th Lancers in which Winston Churchill was injured.

We'll naturally missed going on *Cabaret* for it because Colgate went up at the same time and for some extraordinary reason they all went for *Cabaret*. It was rather unfortunate because you don't often get the chance to be nominated, which I was. However prior to *Young Winston* the whole band of film, *Dirty Diana* etc.

CP: Having worked on so many big productions overseas why come and settle in Australia?

HUTCHINSON: Everyone asks that, I guess it seems like going from the sublime to the ridiculous. I haven't worked on many English films as such you see. I mainly worked on American financed ones. I suppose the Americans left Hollywood and moved into Europe for two reasons. One was that the scope of film had to become greater to compete with television, and secondly Europe was cheaper than America. They started off in France but then became too expensive so they moved to Italy and so on. Spain finally became the central place, as Spain has almost everything you could ask for. It was also very inexpensive by comparison, and the climate was good. So the films I worked on were American productions and because they have an American budget they also have world-wide distribution. It's a different story here in Australia

where films are primarily made for the Australian market. Consequently they have to be terribly economic.

Anyway I don't know what things are like over there at the moment but I should think they are fairly difficult, they weren't that good when I was there two years ago. That is the main reason I suppose. And I would like to stay here. Also I feel that I can do something to help the industry here, because not many films have been made with sets built in studios. They prefer to go on location and that is not always a good idea because you have to accept messes and conditions that you don't especially want and you wouldn't have to if you were free to design them yourself. Providing a set looks real then it's a good thing. If it doesn't look real, it looks artificial, then you have lost everything. If you can build sets, and that's what we are trying to do on this film, and make them look like real rooms with quality and atmosphere about them, then I think producers will go in for them more. Often it is more ergonomic to make pictures in the studio especially if you have to stand the cost of taking a unit on location accommodation, meals out of doors, and that sort of thing. On this film we would have built more in the studio had we the money for it. But you have to weigh up the costs, whether it is cheaper to come here and build it or go a little distance and shoot it.

CP: What is the cost of building sets like one of these?

HUTCHINSON: Well, as compared with England, I am always absolutely astonished that one can build here for an little money. I can't tell you actually what the budget is but it's a very small one and maybe as far as set construction is concerned. Though the Australian labour is more expensive than English, the working day proves more profitable because you get a higher output from the guys. We certainly have many less people working for us and that's another reason of course. The unions in England overhead departments, as they do in every other country where they have a firm grip. The loss of demobilisation in England is so severe that they are short and this of course costs a lot of money.



Lance Rockwood (Bud Spencer) talks to Dr. Salvatore Tondino (Ciccio Ingrassia). G. Blackstone is in the office of the local country newspaper, and Tondino is the local doctor. 1990s.



Model of the tiny office of a local country newspaper designed by Bill Hutchinson



Art Deacon Bill Hutchinson with a specially made period newspaper

The following interview was conducted by Gordon Green and Scott Murray at Edgecliff Plaza, Bondi Junction.

CP: When did you become involved in *Between the Lines*?

McELROY: Before I went originally to work with Jim, Michael approached us about the film and we agreed to do it. The project was at a really formed stage, unlike *Cars* where we did the budget and were a lot more involved in the development of the project. It is Michael's project without a doubt, he is the producer and the director.

As of November last year I became more fully involved. We had to repossess the budget, unfortunately with rising costs and the new season starting, and we now have a budget of \$125,000. I started full-time pre-production work just before Christmas and the staff started first week in January.

CP: Did repossessing the budget involve cutting back on your costs or raising extra money?

McELROY: It is fact meant raising more money, slightly more, about another 20. Not a very substantial amount.

CP: Who you involved at all with choosing the cast?

McELROY: Yes. The decision on the crew is mainly mine, with the exception of the cameraman, Russell Boyd, who was Michael's choice. He was quite specific he wanted Russell, who of course I couldn't have any objection to as he's a really great cameraman. The staff he's done on this film is beautiful, really beautiful and I think that if he's not already, then he will certainly become one of Australia's best cameramen. Going back to the choice of crew, this film is being made in association with our company McElroy and McElroy and that's the way we like to work. We are quite prepared to take full responsibility for the budget, for the organisational logistics of the film, but we are employing the people we want to employ, which I think is not unreasonable. Michael was more than happy to go with it and he gave me absolute trust on the crew which was very good of him, and I think we have got a terrific crew again. A lot of them that you would know from *Cars*. We stick to a similar bunch of guys because they've delivered in the past. They are probably also the highest paid. In fact there has been criticism of us for paying some of the salaries we do, but I believe that if the guys are the best then they should get pay awards and judgment on whether someone is overpaid is a relative thing anyway. If I want to pay a really good person \$X number of dollars because I

believe he is worth it, then that's my decision and someone can kick my arse or fire me if I have made a mistake, but if the guy delivers it over a year of the set, it costs about \$12,000 a day. Now, if a producer holds you up for months then \$100,000 isn't half his week's salary.

CP: What is the breakdown of that \$10,000 a day?

McELROY: Oh well that's a stab, but you divide 36 into the bulk of just \$325,000 costs, and you've got maybe a maximum \$100,000 of breakdowns and overheads that are not directly related to your daily costs. Then it's a simple matter of division. Obviously no one day will necessarily cost you \$10,000, but you are spending at the rate of \$30,000 an hour. 16 days, and a day is one year's schedule is going to start costing you that sort of money. If people think it is going to be cheaper than that they are kidding themselves. The essence of low-budget feature film making is in fact to make the thing on schedule if you can't then you go over budget.

There is a very interesting argument here in it's necessary to make films on budget? It is an argument you inevitably have with a director as soon as point of time. Who is right? If he says he wants 30 extra instead of the 16 days he was budgeted for? Are we making films in Australia too cheaply and consequently letting the product suffer to such a degree that we are losing people in the box office which would pay for the amount you would need to raise it properly? Do you understand my point? Very interesting argument. I really don't know the truth, it is just a major problem every single time.

CP: How much would the fact that *The Cars That Are Parks* had been cut down have raised the budget?

McELROY: Oh considerably. Every time you shoot anywhere it is not a simple matter, you can't just say "Oh we will pick up that close-up" or "whatever over here and do that shot." Everybody has got to have their haircut. Every vehicle in sight has got to be period. Every scene you have got to be period. Every scene you are shooting in the studio and it's an old studio and it's not very well sound-proofed. A car drives past and it's a little noise it doesn't sound right for a period car, even if we could legitimate that sound within the context of the shoot we are doing at the time.

CP: Does that mean you have to pay extra a lot?

McELROY: Oh, well there are some scenes we are post-producing, yes. I don't think that some are entirely directly related to background noise. The bulk is related to a performance

or to the acoustic quality of the room in which we were shooting. I think there are 20 locations in the film which means that try as we may, it's going to be pretty hard — which again is related to cost inevitably. In a pretty hard finding a period location that is photographically correct, photographically acceptable and good for sound. There is a cost we have to do in what is described as an exclusive men's club and we found the old Imperial Services Club in Barnard Street in the city. Unfortunately it looks beautiful, with velvet curtains, stained woodwork and all that sort of lovely. They had to shoot during the week and there's this pop record player on a pole downstairs. We just had to go with it. As it turned out we had to reshoot the scenes for a number of reasons. However, how many 1930s exclusive men's clubs can you think of that you could go and photograph in? If you find one where you can get good sound as well, then you're bloody lucky.

We have got a very good cast manager, Rose Mathews, who has found the bulk of the locations and has taken as much care as is humanly possible to find workable locations and we have been very successful to date. We are building about 12 sets but that is only 12 out of 32 and that leaves a lot to find. It would have been nice to have built the whole thing but you would have added another \$50,000 to your budget, and that's just not on.

CP: Do you want to programme the image that *The Cars That Are Parks* had?

McELROY: Oh no. I think there were elements of black comedy within the film and we suggested before we started making the film that it was in fact a black comedy. However during the shooting stages it has developed a different feel and it is far more horrifying than funny, and the disappearance of black comedy is probably inappropriate. People have described the film without seeing it as all sorts of things and this surprised us. It has been described as straight comedy — well it's not a straight comedy, never has been.

CP: Why do you think that film is a bad film?

McELROY: We have got to make a lot of money on the film to get our money back, we have to gross nearly a million dollars and that's a lot of money. I don't think that we are going to confuse the people that may possibly be going to see the film *Aids*. *Aids* is fairly simple to categorise — sex-comedy. Now

everybody understands what that is all about. Cars is a completely different kettle of fish and we don't want to get caught.

CP: You don't want to get caught with an image for the film that you don't want.

McELROY: Right. At one stage in the papers they said that Cars was going to become the next *Taxi* of the Australian film industry. I mean that's horrifying publicity as far as we are concerned. We don't want to be the next *Taxi*, we just want people to see the film because it is a good film. I mean, their motivation is entirely their problem or perception, nothing to do with us. As far as we are concerned it is a very strong commercial film and we don't want to discuss it in any other terms than that.

Within a month the whole situation will be different. Within a month we will have made up our mind about who is distributing the film or how we are distributing it. Consequently we will have our marketing information strategy fully worked out and probably by June we will be very close to release date. If not actually promoting it, it's in a totally different ball game. We get a print April and we will show the distribution that have made offers to us because they are falling over themselves. Now again this is why we don't want anybody to see it because we don't want them to perceive what they may think about the film if they are walking down walking for a sex-comedy and we give them *The Cars That Are Parks* then someone's going to be disappointed. All they know is that the film is very good. This is the only publicity we've got to do, and that's the only publicity we will need when they see it as they can make up their own mind and we can then discuss with totally open minds what they believe the strategy is if they are going to distribute it. Making a film in only half the little, you've then got to sell it. We've got to get a million dollars back for Cars. If we don't see investors here lost money. It is a terrifying thought what you think about it, it's half of a lot of money.

CP: How did the Production on Cars That Are Parks end up quality wise?

McELROY: Terrific. Peter War is hardly bad, and he is probably right, that we saved money by shooting in Tasmania because we had less costs and that sort of thing.

But what it has given Cars is a terrific gloss, it looks as snappy as hell. Very international and on a budget of \$120,000 or whatever, that is quite an achievement. ■

HAL McELROY

Associate Producer



A. GALT

Locate the garden party and tennis game

O. OLLA



Hal McElroy — Associate Producer

YOU'VE GOT TO TAKE WHAT YOU CAN— GOING IN

A CONVERSATION WITH EDWARD LEWIS

by David J. Stratton

In Sydney Pollack's *THE WAY WE WERE*, there's a moment when Robert Redford says that one day a *Fascist* producer will hire a *Marxist* writer to save his movie — the inference being that the executives of the Hollywood Ten and others would have kept for nothing, Edward Lewis, recent by in Australia to promote Mr. Kennedy assassination film *EXECUTIVE ACTION*, was the first producer to hire a *Marxist* writer openly when he signed Dalton Trumbo to do *SPARTACUS* — yet Lewis is far from being the Fascist Pollack's film seems to infer. Lewis' career has, in fact, been particularly erratic, mostly through his long association with Kirk Douglas and later in the film he made together with John Frankenheimer. I talked to Lewis, his wife Milla (a producer in her own right, having made *HAROLD AND MAUDE* with Hal Ashby directing) and his teenage daughter Susie, in their Sydney hotel room.

The following interview was conducted by David J. Stratton.

CPI I think the first time I saw or heard the name Edward Lewis was on *Spartacus*. What had you done before that?

LEWIS The first thing I did was an early script with Mihailo called *Lonely Guests*. It was a minor disaster with Charles Ruggles, Peggy Ann Garner, Alan Mowbray, Buster Keaton, Fritz Feld. It was a long time ago 40/41. Directed by a great German UFA director, Richard Oswald.

CPI Father of Gerd Oswald?

LEWIS Yes. Gerd was assistant director on the film. Mihailo and I wrote the script at a time when we were unemployed but somehow we ended up producing the film. That was the test run. Then I did a film called *The Ambassador Was A Lady* with John Ford. A film also to be forgotten, and then *Spartacus*. If we got those early films out today we'd be high camp. Also did a little film that didn't work, but was a nice film anyway — *The Curse Of Yarns*.

CPI With Nivio De Trundy and Dina Stockwell?

LEWIS Yes. Not a bad film at all. **CPI** *Spartacus* was the first production you did with Kirk Douglas. What was your business relationship with him?

LEWIS Well, I started with Spartacus. I had optioned that property and got Kirk involved as an actor and producer. He had a production company which had made a picture before called *The Indian Fighter* and I was the producer of *Spartacus* and partner in the ownership of the picture. And then I guess for the next seven or eight years I was a partner

absent, in his opinion, of reality in the characters of the slaves and slaves' life. His criticisms were accepted to a degree and we went back to Spain. (Hold on. Technically we did go to the *Marxist* material in Spain.) What was needed here was a group of trained guys who could produce in uniform to stop — the Americans army wasn't far from you can only see that when you put them in their own uniform) — and the only entry for role clearly was the Spanish army. We shot the battle scenes there and then went back to do the scenes of peasant life, all the slave stuff.

CPI Was Robert Low's part written in afterwards?

LEWIS No. Not in my recollection.

CPI So that added scenes were, for instance, those around the camp fire when Tony Curtis does his magic trick?

LEWIS Exactly. All of that was added.

CPI That's very obviously back to material. Why?

LEWIS It was at a time when the film was already very costly — and there wasn't great confidence that the film would succeed. Ben Hur had come out first and there was a negative feeling about the potential of our film. Also it had been revealed that Dalton Trumbo was the screenwriter and there were threats of pickets and so on. Therefore there was an unwillingness to spend great deal of money. So *Spartacus* was created in the back lot with Hollywood extras and packed-on costumes.

CPI Did you have any problems with Kirk?

LEWIS No. He takes no pride in *Spartacus* the only did it because he saw an opportunity to get into the big league. It's the only film he ever made that he didn't write, produce and direct. He emigrated the film extremely well because he was the boss. He told the rough characters, the Langthorns, the Ustakovs, and the Obrians, what to do and they did it. I remember him having day on the set. He said, "You may do anything that you like as many times as you want. But when you're all finished doing it you say you will do it my way and that's what I will print."

CPI Peter Ustinov at least gave the impression of impatience in that opening sequence with the slaves and the patrol.

LEWIS Yes, he did. You have to be careful, which Kirk is not, not to take advantage of that kind of impatience.

CPI And Laughton has that manic-maniac element when he's picking which dagger to kill himself with. He decides on the one that's prettier.

LEWIS That was in the script. That there was tremendous in-fighting going on here. Trumbo at that time had a little place for away in Huntington Palisades, a kind of hidden studio. It was a deep dark secret that he was the screenwriter. However as the pictures came out there would go around Trumbo, they would go to his place where they would huddle up with him and try to get their scenes reworked. Ustinov and Laughton would actually come on set with re-writes of their material, full of special routines that Trumbo had done for them.

CPI This was the first *Tarzoo* screenplay crafted to him since the *Blacklist*.

LEWIS Correct.

MILLIE LEWIS Who was responsible for the casting?

LEWIS I was. When we started there was already a competitive project. It was *The Godfather*, the Korda project. I didn't know this when I optioned *Honor of the Family* book — for \$100 because Funt had himself been blacklisted and nobody was interested in the material. The competitive project was owned by Anthony Quinn and Marty Ritt and had a star, director, cameraman and a scriptwriter. This was announced the day after production. Whenever we went we were told there obviously can't be two films on *Spartacus*. The Korda project, by the way, was a very depressing one, because Korda's point of view about Spartacus was to show how emerge by the slaves were and how his agents like this had within themselves the seeds of corruption that were worse than the evils that they were fighting to overthrow. It wasn't a very great story. There seemed no way of getting our film off the ground till I addded an 'ideal cast' — Oliver as *Caesar*, Laughton, Ustinov and Kirk Douglas — and went to the only studio we hadn't approached, which was Universal, and said, "If we get all of these people concentrated within a few weeks would you go with the project?" And they said "Yes." And then Funt started to write the screenplay and in a week it was clear he couldn't and I stopped around and asked who was the quickest screenwriter in the business I had never met. Trumbo. But someone named me on to him. And Dalton wrote the first draft of the script in two weeks. And it was a brilliant script, though as I said it subsequently got fobbed around, but I took that script to Lauded and got it to Oliver who loved it, then gave it to Ustinov and when they sent me to Laughton and within about ten days it was O.K. Actually it was an embarrassing time for me because the name on the screenplay was mine. It was obviously impossible at that stage of the game to expose Dalton Trumbo as the project would be killed, so I was the screenwriter. And when Oliver read the script he was so impressed he announced me with great radiance to bring the greatest screenwriter he'd ever encountered. So here I was in London under the talents of producers! But the film was out and within about six weeks from when we started I had the whole thing put together. And meanwhile the opposition was taking ads on the back page of *Variety*, pictures of Tony Curtis in the slave cart and a little dagger in his hand with date of production below.

CPI How did you get Tony Curtis, who was a big star then, to play such a subsidiary part?

LEWIS Because Universal had commitments with him. They realized the film would be very costly so the more stars the better. So Tony Curtis was deked out to us, as was John Gielgud.

CP: The scenes between Oliver and Curtis were particularly interesting because it was one of the first films — and certainly big budget films — where a homosexual relationship was presented.

LEWIS: Exactly. We were nervous about that too. The scenes were not by the censors in a lot of places. I think the most interesting part of the whole film was the buckskin gang's analysis of Trumbo. As soon as we got started we decided to emphasize that he was the screenwriter — he deserved it, he'd been working for almost no money — and what a choice and price resulted. We were told we'd all be named, dialogue would fall on the heads of all the executives.

MILLIE LEWIS: But the blacklist wasn't broken because one man got a credit.

LEWIS: I wouldn't say it's over yet. There are still writers it would be very difficult to employ. Also there is certainly subject matter you can't use. We have it with Executive Action now — we're censored in America. I don't know if you know, but the commercials for the film are not played on TV by any of the networks and by only a few of the independent stations, and lately the radio stations affiliated with the networks have refused to take the commercials. That surprises you?

CP: Yes it does. Going back to your association with Kirk Douglas. The *Last Sunset* didn't really come off.

LEWIS: It was a disaster.

CP: It was another Trumbo screenplay with Robert Aldrich as director. What went wrong?

LEWIS: I'm not prepared to say it went wrong. I always thought it was a disaster and then I read an interview in *Taste* magazine a few months ago by a man I think is one of the three or four great directors around — Bernardo — and he said there were two films that influenced him. I forgot the second one but I'll name the first one because it was *The Last Sunset*. However, it just didn't work commercially. The last thing we did was *Lonely Are The Beast*, which was directed by David Miller who did *Executive Action*.

CP: I saw that recently on T.V. It's a fine script.

LEWIS: Trumbo thinks it's his best.

CP: Was it commercially successful?

LEWIS: No. Total disaster everywhere. The film was judged by the distributor, Universal, to be a western. They wanted it to be a western. They opened it in a western in as many as 15 cities — they opened in 30 or 35 cities with huge western fanfare, radios and program queens to be parked and so forth and, of course, the film died because the audience they were attracting, that is the western billy, were totally turned off by the film. So it did so horribly as a western and the film never played New York City and was never reviewed by any New York newspapers or magazines until a few later when we asked the *Time* magazine reviewer to see the film, and he gave it one of the great reviews of all time. But the film to this day has never played New York City.



Producers Edward Lewis, left, and Denver Stanley Kralik



Ann Blyth and Kirk Douglas in Kubrick's *SPARTACUS*

GP: Did you find the story?

LEWIS: Yes, that was I found. It was a book by a young man who was a forest ranger. We bought the book and hired Trumbo to write the screenplay. Immediately at that time we were persons grata at Universal — Spartacus was a success. That's always the criterion. However there was always about the script that the studio violently disliked and tried to get us to change. Simple things like the hero riding to a fence where there was a sign saying, "Government Property — Do Not Enter" and breaking this hero down, cut the scene and go at it. I remember the head of the studio saying to me, "I will never show this film to my children. How can you make a film and show it to your children if it shows a heroic figure openly violating the law?"

And the ending they had because they didn't understand it.

LEWIS: No, I think I'm correct. Setting up a film is important and with rare exceptions I've utilized all of them. Once that's done though you don't get off the project until it's finished.

GP: You work closely with the dorms?

LAWRENCE: I have had the chance to meet him and stand over his shoulder when he's on the set. I think that's a chance I think once the director's on the floor the project's totally in his hands, and if you think you can influence it you're wrong. The subtlety of the writing, if you allow had a hand in the approval of the shooting script I have a heavy hand in. The writing, I do. And I certainly approve the editing. At best the director would have a first cut and at worst would have the right to a second working meeting. If we had a difference of opinion, I would think in most instances though I would probably go with the director.

CP: David Miller's never done much that was memorable apart from his two films with you. Why did you pick him to do *Loco's Are The*

Brent LEWIS: Do you know, I can't remember why [Universal] must have had some lock on him. What often happens particularly when you have some piece of material they don't like — which was *Leisure Are The Blues* — you co-opt yourself. They say that is a disaster who won't go one budget. We have a commitment with him we want to see up — I really can't remember why though. **CP:** That film was made by a good workmanlike director, said rather than suggestive.

LEWIS: You hit it exactly right. I'll

to tell you, David is the best executor of a script that I've come across. He literally follows the screenwriter shot by shot. He's the only director I've ever encountered that does that. If Terence would write a travelling shot, Friedkin would, or almost any other director would totally ignore it and rearrange it as an entrance.

CP: The Line of Adam's Message was a very strange film. Everyone seems to be leaving a big job in TV.

LEWIS: I think it's responsible for that decision. We had a very precious piece of material that was given over to the studio, and the end of a film or a TV picture that we had with them. It was a ~~connection~~ whodunit and I was searching desperately for a way to wrap it up, and my idea was to make it absolutely bizarre by adding to the conventional script this gimmick, whereby the actors or the drama, who were secondary, it was just dreadful, were not really themselves. And to further spice it up, as well as having one man play all the parts, we'll get a bunch of stars and they'll play in disguise and at the end of the process we'll ~~see~~ have them.

LEWIS: The size and location of the

LEHR: The last really important studio, and they said "How do you intend to do it?" And I'd be more embarrassed to tell you the fortunes we spent on that make-up. John Huston was interested in the project but he said, "I'll never sit on the screen. People will see it as make-up." So we had a man of an old man made for Kirk's and arranged a meeting in my office one evening with John Huston. Kirk came in the door dressed as the cleaning guy. Huston and I were talking seriously about the project when Kirk comes in sweeping and Huston got very annoyed. So I said "Will you please excuse us" and we walked out leaving Huston roughly as he went. After a few minutes he walked back in again. This time Huston said "Will you please excuse us, we're having a little studio meeting" and Kirk just sat down and had the meeting.

on his leg, and his arms around her, and ripped off this face mask. Huston fell for the bait and said "I directed the picture" — it was probably beautiful! But you know me, of course, penurious, out of this came the make-up technique that ended up on *Planet of the Apes*.

GP: Since *Days* is May's introduction you are thinking about it.
LEWIS: Yes, and that film has been quoted recently. You know when the Attorney-General resigned and the F.B.I. investigation closed up at his office they wouldn't even allow his name to get their personal effects. The front page of the *New York Times* quoted it as being "a same from *Seven Days in May*. Truman had originally written it because he was a plottable *Seven Days in May*. It was a runaway bestseller which normally would have had a pricing on it of four or five hundred thousand dollars. But the Pentagon was so annoyed by the book that it forced him to sell it for a dollar." The Motion Picture Producers' Association of America said that it would immediately ban the book if anyone who came to *Days* and *Seven Days* could afford the price. At that time they were making \$100,000 or less per audience a week.

ing one or two pieces a year and you can't make a war pattern without the co-operation of the Pentagon — all the soldiers and guns and so forth. So that property was lying around and we bought it for almost no money. So we put it together —

sunswimmer Rad Suring, director of *Fantastiknatur* — with us, did not tolerate at all. Once we had all that though, everybody wanted it because they were not responsible. You see, all you have to do is release your grip on the responsibility of creating the project. Once it's there and it's going to get made anyway nobody's gonna get dirty because they can say "It's not our fault, it's not our responsibility, it's not us."

CP: Why Franklin?

LEWIS: Well, he came to films with a great reputation from television. He'd made some of the great TV films and T.V. in those days was a proving ground for films — that's where the creative guys were working. Rod Serling, who did our script, had worked with Frankenstein as one of the "Playhouse 90" guys. He was the one who recommended John to me. John is a wonderful actor. He's a natural.

French Connection 12 became Gram Parsons' first solo album, and has sold over 1.5 million copies. Parsons' unique style has won him a following in Europe and Japan, and he has performed at the Montreux Jazz Festival, the North Sea Jazz Festival, and the North Sea Jazz Festival.

would love to do another film with John. He's an actor's director — although the elderly man is so much better, so strong that he can read over

CP: This period of dark semi-pelagic thralien (All Fall Down, *Massachusetts Candidate, Seven Days in May, Seconds*) represents the best of *Frankenstein's* direction.

LEWIS: I don't know. I think he best be in one you haven't seen yet — The *Times*, *Crash!* For one thing, he's a dramatic job — absolutely marvelous. I think he's a very talented man who's going to produce material. He needs material to understand. He understood Grand Prix, which was his concept from the beginning, by the way.

but they wouldn't take him.
CP: Whose idea was it to use the racing term?
LEWIS: John's. John is a master with the camera. That was entirely him.
CP: Going back to *Grand Prix*. What was the budget?
LEWIS: About \$1 million.
CP: It must have been ingeniously economized.

CP: After Seven Days Is May you set up a partnership with Frankenstein? When I talked to Frankenstein in 1989 he told me his relationship with you was a particularly good one — he couldn't think of another producer he could have such respect with. Why did you decide to team up?

LEWIS: It was brutal. It was the longest. We not only moved from place to place, we had to shoot on specific dates. We had to shoot in different countries and they were all at a time when huge events were going on. We had to shoot, as you know, during the riot.

CP: You had to progress all of that?

LEWIS: You, that's right. A movie

LEWIS: We just work great together, that's all. It's an easy relationship, we complement each other, we are very effective as a team. There were areas in which he was willing to rely on me and there were conversely areas where I was willing to rely on him. So we learned on two as many films as a director could make alone, or a producer could make alone. We harmonized such other. I would prepare the film and then John would come in and shoot those and then, while he was editing, I'd prepare another and then I'd come into the post-editing with a

fresh concept and it worked very well. We're not competitive. There are things that are important to him that I list him have and he understands my needs too. It just works well, and we're still partners.

CPO: Seconded, with a book by David May. Who would it?

Lewis: I was brought to see me by an agent, Irving Lazar — but Lazar spent in Hollywood. I read it quickly and liked it. You go with your taste. It's very tough to find new material.

Ed Lewis, left, and John Frankenheimer, right, during the shooting of *SECONDHAND*

without a whisper. They didn't ask for any additional payment because we didn't have any available. They were interested in making the film as good as we wanted to make as we had a good working relationship.

CP: It was a complicated scene to do, with lots of cuts.

LEWIS: Yes, extremely. Very expensive sequence. The only trouble was on our side, we couldn't get an American company to write negative insurance on the gesture because the film was in a socialist country — and without negative insurance you can't insure. So ultimately we had Lloyd's of London do it — they would take the risk.

CP: How long were you in Hungary?

LEWIS: Three or four months. I guess. The locations were in a little village about 100 miles outside Budapest. But the actual film was shot in Hungary. Every frame.

CP: Was the studio facilities good?

LEWIS: Fair. Not good. Old.

They're much updated now — we came in when they were rebuilding.

It was an old studio with old equipment but it worked fine.

CP: The lab?

LEWIS: The lab work was beautiful. The film was physically beautiful. Technically their people are very skilled. We brought in half-and-done people of our own, that's all. A French cameraman, a script girl and a production manager.

CP: Was it a two-way thing? Did the local film-makers refuse to join?

LEWIS: Oh, no. They asked us in the beginning if they could put their people with our people and we of course said yes. They had a connection with ours, a cameraman with ours, a soundman with ours. It was an interesting experience in communication too. In the beginning there was a panic about the ability to communicate. We brought a man who had to work with the Hungarians and the cameraman had to work with a Hungarian crew and there was all kinds of nervousness about translation. But after a week of shooting the translators all disappeared and everybody com-

municated in whatever way they communicated — I'm not sure how. But they did. We did the picture on schedule — we had a 61 or 70-day shooting schedule — something like that.

CP: I once saw a production shot of the cast of the film in Budapest and Jack Palance was among them — but he's not in the film.

LEWIS: He was cut out unfortunately. He had a good part in the Pancer's letter. It was a marvelous character. And he was tragically cut out because he was out of sync with the rest of the film. He just didn't work. We had an Englishman, Alan Bates, playing the father and a New York Jewish actress, Meryl Streep, who should have played it that way too. I don't know but the two just didn't mix. Two extremely different styles.

CP: Was Alan Bates your original choice for the film?

LEWIS: One of them. I'll tell you where and he was first. We went first on the script to Edward Albee and he said "I will write the script only if I have approval of [our] which was impossible and we turned him down. And I said who would you have approval — and he had two, Alan Bates and that marvelous blonde German actor who was in *Side of Nervous*.

CP: On the Warner.

LEWIS: They were the only two actors for whom he would have written the screenplay. So I have to say the idea for Bates came from Edward Ruth of whom wanted to do the film. CP: Frankenheimer told me you actually shot the Afghanistan scenes for *The Horsemen* before you made *I Walk the Line*, and *Massachusetts* was completed later in Paris. Why do it that way?

LEWIS: Because *Shirley* wasn't available to do the film. And we had a weather problem. We had to get in to do the Afghan part at a certain time of the year and we were busy shooting some English film — I forgot it didn't work either. Then we

came back and shot afterwards. Because it's a part of the picture *David*. If we'd not planned to do that part when we did, the film would have been canceled. There's a syndrome: if you want to live long, then you will kill you by. And when we knew we had to wait a year for *Shirley* — and the studio would only make this film with *Shirley* by the way — and by that time the money would have been committed to something else and we would just have to find a project. And I knew it was at least four in that week of shooting — especially since it was a very costly week of shooting — the film would not get made. And that's exactly why we did it.

CP: That was the only sequence of the film that really worked. I don't know quite what was wrong with the rest of it.

LEWIS: I don't know. I picked that one I thought it was a marvelous adventure story, bigger than life, suspense, great characters. And it certainly did work.

CP: *Maybe* *Shirley* was the problem. He's not God's gift to the acting profession.

LEWIS: The actress wasn't exactly a screenwriter either.

CP: But it wasn't a good subject for Frankenheimer. It's not the kind of thing he does well.

LEWIS: You're saying exactly what Meryl has said to me many times. That was my mistake in picking that kind of material at first.

CP: He told me you were planning a film on Sir Richard Burton.

LEWIS: Yes, but we lost that one. Columbia dropped it. We went as far as negotiating locations in India — we twice and John once but they dropped it when it was budgeted as being too expensive. Now it's being done by Sean Connery — I don't know which script it is.

CP: Frankenheimer went off to France to do *Impossible Object*.

LEWIS: Which I had nothing whatever to do with.

CP: Thankfully?

LEWIS: Have you seen it?

CP: Most of it. I'm afraid I didn't stay to the end. But you have been

associated again with *The Horsemen* which we haven't seen here yet. I understand you've produced more than one film in the American Film Theatre series.

LEWIS: *Three Journeys*, *Rhinoscenes* and *Lost in the Stars*.

CP: How did you become involved with this project?

LEWIS: Ely London came to me with *Horsemen* and wanted to know if John and I would make that film. We said yes. I got Lee Marvin. The material was all picked by London not me. I really pressed John to do *Horsemen*.

MILLIE LEWIS: You, in fairness you picked some for him that wasn't mine but he's just brilliant with that film.

CP: I've admired John Frankenheimer immensely but after *The Horsemen* and that *Impossible Object* I was really worried. So I'm very pleased.

MILLIE LEWIS: I think John is the best thing he ever did.

LEWIS: It's fantastic. And the notion is not to be believed. I think he's got a very good chance of getting an Academy nomination for *Horsemen*. He is brilliant.

CP: What was the budget of *Horsemen*?

LEWIS: About \$26 million.

CP: What?

LEWIS: \$26 million. I never made a picture that cost less than \$26 million.

CP: That's an awful lot of money for that kind of film.

MILLIE LEWIS: Well, you have a very high-priced director and producer.

LEWIS: (Laughs) Exactly. Doing it we take a lot of money and we do it for a good reason. When you make a conventional film for a studio the probability of it making a profit is so slight you have to take what you can get in. I have two films that I grossed in the top 20 grosses of all time and I haven't seen any profit from either of them. *Shirley* took about \$30 million and *Grand Prix* about \$32 million. So in Hollywood the salaries going in are enormous. Rock Hudson at that time got \$700,000+ of residuals. There are no profits because all those costs plus the cost of distribution are worthless. As the gross of a picture goes up so does the cost of distributing it.

CP: *Secondhand* wasn't very well distributed. Paramount seemed apparently mismanaged in it.

LEWIS: Absolutely right.

CP: They didn't know what to do with it so they gave up on it.

LEWIS: Exactly. They didn't like the film, they didn't believe in it and therefore they opened and closed it quickly.

CP: *Secondhand* could have had the same life — Paramount again — but here, almost by accident, it became a cult movie and now they can't get rid of it.

LEWIS: *Secondhand* became a cult movie, *Loco* and *The Blue Max*, too, but not the same. The point is it takes an enormous investment from a distributor to launch a picture especially in a big city like New York. It takes a lot of money in prints and advertising. And if the sides form,

who are always worried about their jobs, have any feeling the picture is not going to work they're not going to spend money on it.

CP: As a producer what influence do you have on the distribution, the advertising, the marketing?

LEWIS: None. None at all.

CP: Once you've handed a print over to Paramount or whatever their it.

LEWIS: Yes. The most radical experience of my 30 pictures in *Executive Action*, because it's the first time I went to a distributor with a picture already financed. And in this instance I took control over the selling of the picture — control over the advertising, control over the terms, control over the dates and a totally different arrangement with the distributor. But when they finance picture you have absolutely nothing to say. I've gone through the game of writing on special advertising layouts. The last *Sad Boys* on three or four films and we worked on the highest creative level — he did *Seconds*, *Grand Prix*, *Spartacus* — and then there's a break because before the picture's made if you sell lead enough (and I have a loud voice) they'll let you have a few credits. And you can work hard thinking you're creating a great concept for the film and here's the log and the way to act it and say they "You" and all you can't see the window ever open. That's where tremendous advertising campaigns for those films but they won't work. But on *Executive Action* I took control of the advertising campaign as a condition to giving the distributor distribution rights to the film.

CP: After *Seconds*, which wasn't a commercial success, you were able to raise money from M-G-M to make *Grand Prix*. How did you do that?

LEWIS: I don't know. That's no talent. I can't answer you. That's like asking a doctor how to prevent brain surgery. I'm effective. I suppose, in this case as a salesman. Obviously the idea was a good one, because that's all we had — see also.

CP: You didn't have a cast?

LEWIS: No. An idea, a situation and a producer. You sell it as a story. The distributor can always get off — it's like a lottery, not. He says "OK, I'll pre-order the film for the first two blocks" — which is to say you get a script. And he reserves the right to get off the policy car and the project if he doesn't like the script. If he likes it he'll go further until it's budgeted and then he'll further until it's cast but until they ultimately approve the script, the cast and the budget you don't have a right to your distribution. But the trick is to get a distributor in *Executive Action* involved in the first stage because if you get them involved then they're much more likely to make a mistake even for the short ride.

CP: The development stage. It's like our Film Development Corporation. Presumably that wouldn't work well in America.

LEWIS: Why not? I think it would be interesting because if it worked well more creative people would have an opportunity to develop material which film could come.

CP: Depending on who was on the

board assessing the material.

LEWIS: Well, why should we assume that people on a government board would be less creative or less honest or less intelligent than bankers who are the ones on the boards of the studios. The people who made the decisions at the M-G-M's of the world were not particularly skilled in the arts. They were not writers, not theatre people, but bankers almost without exception. And it hasn't worked. There is not a studio that is not run by banks and insurance companies. It seems that a government would find people, people like you, who have a background in film, who understand film, who have some creative response to material and say "OK, here it is, it's your responsibility."

CP: But you still have a number of places to go to.

LEWIS: We're down to five now. It's shrinking fast.

MILLIE LEWIS: And in the case of *Executive Action*, all five turned it down. They all reflect such an attitude in certain subjects you know before you start you won't be accepted. You have to try to sell it privately.

LEWIS: Even with private financing — today the film could not have been made. They needed a year ago an independent distributor, National General, all the other studios, even with the private financing, refused to release the picture. And it was National General, who was on the outside, who said you. Now National General, as you know, doesn't exist so that if this were the situation the film couldn't get made even if it was financed. Very shortly there will be no longer an Avco Embassy. They've just collapsed. *Carrie* 3 of *Raggedy* while we were on the trip. So there are no independents, only five studios. And I wouldn't get money on *Carrie*.

CP: Why did you make *Executive Action*?

LEWIS: Well, there was a script around that had failed. The project was started by Donald Sutherland. He had a screenplay that he tried to produce for a couple of years and couldn't. It was given to me. That to begin with was a kind of challenge.

CP: Why do you think it was given to you?

LEWIS: I don't know. Some people say me as a guy who will run with that that might be tough. I've seen at the same time it gives way to lots of other people. It was turned down. It had been shopped off over the place. Like changes, I think. And there was something in the material I liked. I've never been an assassination buff, never believed in it. But there were parts of what I read that rang true. You always had a feeling that people in our government have a responsibility to tell us the truth. I began to feel a little we hadn't been told the truth. And as I began to read about it, I was convinced quickly the version I had been given and taught was partially false and couldn't be true. And I felt it was a project that would work. First of all was a good marketing. I wrote a press of material for a film. I took it to *Trumbo*, in the screenplay that I'd submitted was a picture full of can-

notive speculation.

CP: Did you have difficulty getting the script?

LEWIS: No, the difficulty was in getting the financing. The film was not turned down by anybody. The first one who gave it to was Sam Leiter who read it and said "If that were any other script I'd say yes" — he loved the script, but he said "I can't play this unless I get absolutely convinced that it's true." And he pushed as late meeting after meeting — we would talk to him, give him books. He took them home, read them. He'd call a week and say "I read *Macbeth's* book" or whatever it was "and I have some questions." More meetings. It took months till he finally called me and said "I'm going to do it." Ryan I approached on the set of *License* and had a similar response. I asked him to do me a favor because everyone had to work on the film for nothing and he said "I'd be delighted but I've never really believed this." He read the script, came back and shooting and said "I'll do it." *Walt Disney* was the same. All the actors and creative people in the crew believed the film. That's how it could be made. They all worked for nothing. They all worked for a week. *Trumbo* got just \$200,000 for writing. The *Hammer* for me and \$700,000 for *Executive Action*, which is the minimum the gold price. *David Milke* worked a year for sole. The crew worked for minimums and the actors for nothing. But we never got turned down. I may say there was a kind of built-in selectivity — I mean, I would not have given the script to John Wayne.

CP: *CP:* Had it been pretty good?

LEWIS: Yes. But it's not hard to know where you're going to be assigned.

CP: The Star's code said An Edward Lewis Production. Often this is the way the director credits himself. This credit suggests you feel this is very much your film.

LEWIS: That's true. Without any ego, I'm not. In this instance, with no discredit to *David Milke*, I worked two years on the film trying desperately to get it made. I reshaped the material by going to *Trumbo* and taking an entirely different approach to the script, to the subject matter. I decided to make a film that would have no speculation, no adventure, that would deal strictly with things that were responsible even though we might not be up to the lone ends so that everyone could follow a plot. I'm responsible for the approach to it. And I asked my financial security, Milke and I, in order to secure the financing of the film had so personally guarantee the completion of the film. — You see you know these are enormous risks involved in that position. *None* does that. So in the last sort of the word I deserve this credit, more than any time before.

CP: The most convincing is with the *Jack Ruby* character.

LEWIS: There are tremendous problems with the film. No theatre will touch a film that doesn't have with it an actor and consistent insurance policy. It's a policy that guarantees theatre owners against

bad suits in America. You cannot play a picture unless you have it. This film was considered to be impossible from that point of view, because it deals with many people who are alive, those laws are alive, and the task in making the film was to expose only that which was possible. So there is nothing about *Ruby* or the film other than that *Ruby* himself exists, and did *Ruby* have heirs — a son and a daughter — who hide behind the fact that *Ruby* was a patriotic American who is a fan of this particular *Edsel* Oswald to see *Mac* Kennedy down there suffering. Well that's an image they have a legal right to preserve, and I can't say anything about that that's not possible.

CP: But do you suggest something when *Ferragamo's* voluntary appearance goes to see him?

LEWIS: I can suggest anything I want. I have an image playing *Ruby*. And that actor was prosecuted by legal limitations to saying what *Ruby* himself really said.

CP: Was it difficult to cast actors to play Oswald and *Ruby*?

LEWIS: Well we ran ads in newspapers all over the country and got a lot of responses. I just took a lot of hard work and interviewing. The reason for this kind of complicated credits is that the film was constructed in a strange way. There was little money, it was done with a non-*DALE* case — a crew of young *Glaz*-makers who had only been involved in commercials and documentaries, educational films (the *surgeons* never did a feature before). The casting girl was not familiar with Hollywood names. She had no expertise in the area of Hollywood stars. The *Stalins* out of a relationship with us, did me a favor and suggested names — the *John Andersons* of the film came from the *Stalins*, whereas the *Stalins* couldn't afford them at casting, direction — they get \$10,000 or \$15,000 per film.

CP: Has the film been a commercial success in America?

LEWIS: Oh, it's an enormous success. It'll be one of the two or three big grosses of the year. They all are — it's a little early — the film will gross around \$30 million in the U.S. and Canada. It's an incredible success.

CP: Do you think it will succeed outside America?

LEWIS: In *Toronto* it's the biggest grossing picture they've ever had say that we don't know. The *Thalid* and *North American* opening in *Melbourne*.

CP: We've recently seen one creative producer, *Maligian's* former producer, *Alvin Pakula*, rare and unwilling to distribute with *Klute* and other films. What about you, are you going to direct?

LEWIS: Oh no.

CP: No ambitions?

LEWIS: Absolutely none. That takes absolutely 100% dedication to work, and I have neither the time for that nor the willingness to sacrifice. He is an extraordinarily talented man though.

CP: Ed Lewis, thank you very much.

SOUND

IN CINEMA

Some Observations Towards a Theory

"Why are we concerned with art? To renew our freedom, exceed our limitations — fulfil ourselves." — Jerzy Grotowski

"The call is to live the future. Let us join together jealously to catalyse our awareness that we can shape our life like the shape of tomorrow's future." — Ivan Illich

"Because of technology, we have reached a point at which it is possible to manipulate reality itself in order to create new legends. It may be that insights most relevant to contemporary society will be achieved primarily through this language." — Gene Youngblood

PREFACE:

The writing of this article has been an enlightened frustration exercise. In the process of analysing film-sound, I found myself continually torn apart by critics' contemporary concern for completely different priorities than mine of sound. This is probably because music has always been an almost an and more conventional concern in particular, going to a large degree on the part of film-makers. Most films today do not even feature, extend, intensify, reinforce awareness or manipulate reality in order to create new legacies. On the other hand, it seems to me that the cinema more than any other art-form has potential to do these things.

This article contains only a peripheral defense of the above statements. I will have to assume that readers are familiar with the sort of ideas expressed in Gene Youngblood's book "Expanded Cinema" and have at least some sympathy with them, in particular the following:

"The essence of cinema is precisely dynamic movement of form and color and their relation to sound."

This article is concerned with an examination of the last part of that statement.

The film soundtrack as electronic music

A film-maker generally constructs his soundtrack in three steps:

- (1) Dialogue is either recorded on location or dubbed later.
- (2) Sound effects may be recorded on location, but even then most of the best effects are dubbed later to give the unique greater impact. (The best example of this is Hitchcock's *The Birds* in which all the bird-sounds are electronically generated.)
- (3) Music (if any) is added and mixed to reinforce the message or message contained in the film. Either the film-maker drives through his

recording collection to find something suitable (e.g. 1800) or if finance and personnel are available a group of musicians and/or a composer are employed to write/play something which fits and in them recorded. (e.g. Hollywood Westerns.) As an aside it may be noted that the former method is generally more successful. In 1981, *Death Wish*, *Death is Vengeful* and a host of other films demonstrate. In an age of mass-recording the choices are wide and one does not need to run the risk of having a mediocre composition.

To demonstrate the absurdity of the above procedures, it is necessary to examine carefully the notion of "electronic music" and to rid ourselves of the many misconceptions surrounding this term.

Most people consider electronic music to be those strange sounds produced by such devices as the "Moog" synthesizer. Those sympathetic with the phenomenon consider the synthesizer to be an exciting new instrument placed in the hands of a musician or composer and used by him/her to create music of a "new dimension". The film-maker considers the electronic musician as, well, as somebody who can create music the music he requires and sound "modern" and "experimental" at the same time.

There is, however, only one reasonable definition of electronic music. It is "any music featuring sounds which at one stage or another have been electrically and transformed in audible events through speakers."

Such a definition is reasonable not only because it is all-inclusive, but because electronic, in an innumerable number of ways changes sound in the process from input to output. Electronic music as we now know it, is concerned with the synthesis and manipulation of these changes. An electronic composer is simply somebody who attempts to understand these changes and manipulate them to aesthetic effect.

For example in what has become known (God knows why) as the "classical" electronic music studio, music is composed by means of the tape-recorder. Sounds are recorded, played back at various speeds and re-recorded, played backwards and recorded again until the original sounds are manipulated and mixed in a way completely analogous to the imaginative editing of a film.

The synthesizer is not just another musical instrument, although it is forced to such by rockbands and others. Instruments are sound-producing devices manipulated by a performer. The synthesizer, like the tape-recorder, is based

primarily on sound-manipulation rather than sound-production. The turning of one knob a fraction of a turn on a synthesizer can create a whole series of interesting musical results while pressing a piano key a full width will produce only one slightly indistinct musical result. The edited dimension of manipulation completely changes the nature of the human act.

From this we conclude:

- (1) The film sound-editor is an electronic composer and his "editing-sheets" is the film's musical "score". It is he who uses electronic media as sound-manipulation devices and not the term "synthesizer".
- (2) Film-music is, by definition, "electronic music".
- (3) The basic misunderstanding of film production and film composition is that music must be produced by electronic equipment rather than produced by it and manipulated by it. This accords strongly with Stanislav Vorkapich's statement about film-making techniques: "Most of the films made so far are examples not of creative use of motion-picture devices and techniques, but of their use as recording instruments only."

Fortunately just as art must be liberated from inside any discipline, so the movie soundtrack must be liberated from "music" into the creative use of sound resources.

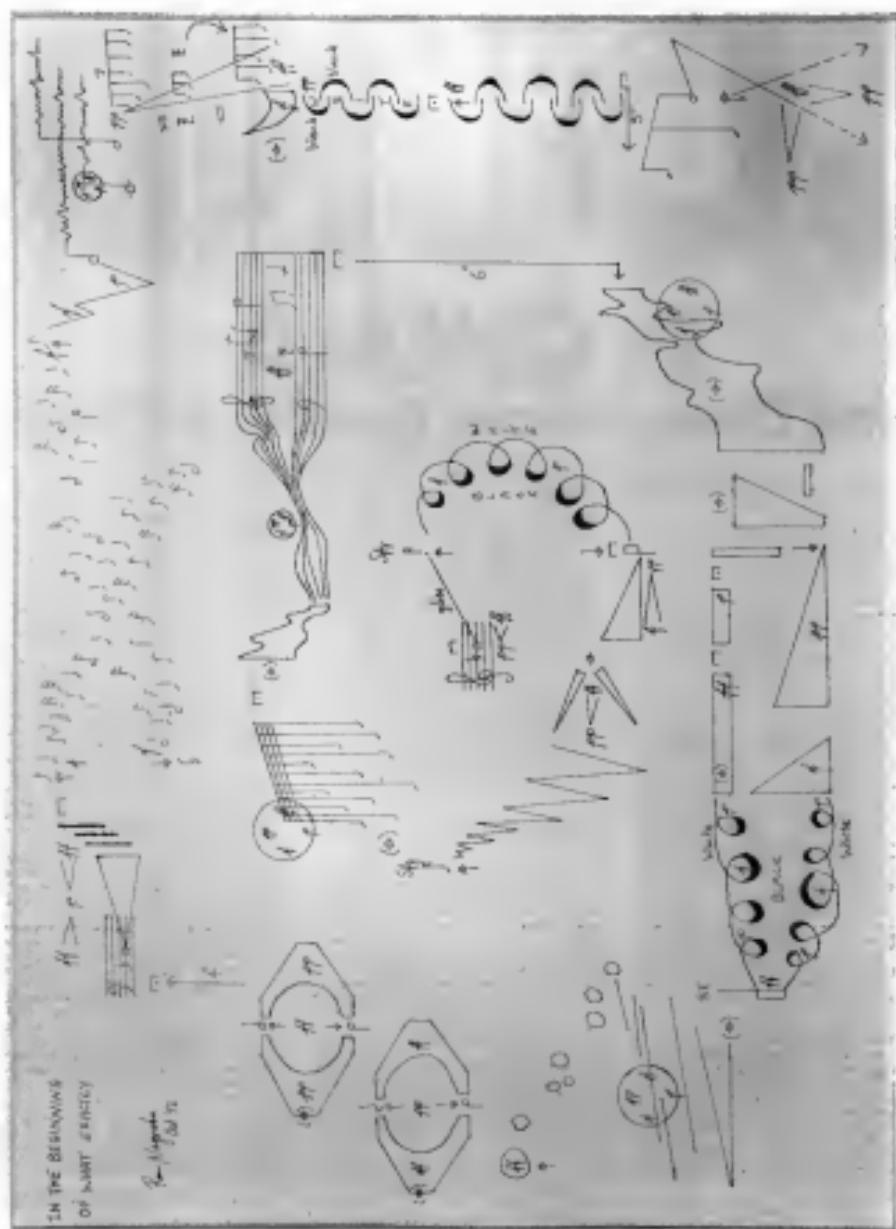
In practical terms, this is much less difficult than it might first appear. Every film-studio contains several high-quality tape recorders, the best in recording and reproducing equipment and authors using facilities — in other words, it has all the essential components of a good basic electronic music studio. The addition of a small synthesizer (such as the EMS Synthi AKS worth a mere \$1,000 or so) could rapidly these existing production tools be turned into

Synthesized Cinema.

Synergy is the "behaviour of a whole system superceded by the behaviour of its components or any sub-assembly of its components" — R. Beckenstein Pöller.

It usually all this the behaviour of the whole can be strictly defined by the behaviour of one sub-system — the images. Even Gene Youngblood in his definition of the essence of cinema seems to add "relates to sound" as an afterthought.

We are of course entering highly speculative territory. Artistic relationships are notoriously difficult to define and when defined are usually found to be quite arbitrary. The best approach to



TOKYO STORY

Andrew Pike looks at the state of Japanese Cinema.



As soon as you walk into a cinema in Japan you know that something is wrong with the film industry. In a country where over-staffing and "service" are a way of life, it is strange not to find someone to greet you at the door or to show you your seat. Not only is staffing minimal, but in some small cinemas tickets are even sold by a coin-in-the-slot machine. The cinemas tend to be either large, gloomy barns with bare concrete floors, or tiny, claustrophobic dug-outs which the trains go by. There is no sign of the Australian style of "luxury cinemas".

The major cinemas, although owned by the big production companies, show mainly imported material from America and Europe, even in the "porno" field for which Japan has a somewhat exaggerated reputation. The main local releases tend to be "spectacles" like *Karekure Ichikōki* ("The Recreational Family"), a 3½ hour, all-star saga of a powerful business family, or assembly-line samurai adventures and sentimental comedies.

In 1974 companies continued to make adjustments to ward off the effects of the depression in the film industry. The Toto company, for example, reportedly mastered all of its resources for one big spectacular movie, *Nippon Chinbatsu* ("The Subversion of Japan") based on a novel that has been in the best-seller lists for months. Despite the enormous cost, Toto have made a movie that looks cheap; the special effects were better in *Destry All Monsters* and the human element concentrates on scientists and politicians who talk about the action off-screen. The story begins with a series of earthquakes and volcanic eruptions which signify to Japanese scientists that the islands will disappear beneath the sea sometime within the next two years. The government is faced with handling the chaos of the first wave of eruptions (most of Tokyo is destroyed) and with trying to evacuate the entire population of Japan. The most interesting element in the film is the politics of the evacuation negotiations: China is depicted as the only genuinely friendly nation and Man is especially gracious in assuring the Japanese that he will help by taking as many people as necessary. The USA is scarcely mentioned, and Australia is singled out as the main representative of disinterested foreign nations who are reluctant to believe even that a problem exists. The Japanese ambassador makes a formal request to Australia to re-settle five million Japanese refugees, and from his hexagonal country retreat (ironically situated in a beautiful valley of fertile, unoccupied land), the Australian Prime Minister sips a sherry and informs the ambassador that he would rather save Japan's art treasures than five million people. I can see the movie being considerably shortened for overseas release.

Elsewhere, in the face of widespread industrial rationalisation, Toshio Mifune's

own production company has turned to television, with Mifune himself making his first TV appearance in a new series of hour-long samurai adventures, *Keiga no Surōjin* (roughly "Samurai of the Wilderness"). Although visibly ageing and overweight, Mifune still has an imposing presence on the screen, with his fine samurai posture and swagger and his brilliant sword technique. The series is produced with all the smooth pyrotechnics of better TV commercials, but most of the stories seem to be too sentimental and slight to have much to offer Western audiences.

a troupe of blind women singers who actually live in the north of Japan and perform widely around the country, and by a famous series of blood-red paintings about these women by the artist, Shinsaku Sato. But there is more of the singers and the paintings in the film's publicity than in the film itself: the story follows the exploits of a young com-man who comes with his guitars (a box-bassoon) to a small fishing village in the north. In this new environment the hero is at first bored until he is attracted to, and tries to rape, a virginal blind girl who is involved with the singing troupe. After a violent argument,



MURAKO NAKAGAWA, origin of the blind girl in *TSU-GARE JŪGEKI* — 1974.

Among the independent producers there have been a few casualties, including Oshima's own company which closed recently, but the centre of most independent activity has continued, since the late 1960s, to be the A.T.G. (the Art Theatre Guild). The A.T.G. was established in 1962 to import commercially difficult art films for the group's handful of cinemas scattered around Japan, primarily in Tokyo and Osaka. Although it is still importing films (the latest is *Murakami*), since 1967 the A.T.G. has been co-producing films with independent film-makers, supporting them with finance and guaranteed exhibition under optimum conditions. Although the A.T.G. is restricted by the small number of its theatres to producing only a few films each year, they are all hand-picked projects, and the line is impressive, including Oshima's *Death By Hanging* and *Bey, Imamura's A Man Vanishes*, Shindô's *Double Suicide*, Matsumoto's *Pastorale*, and two films by Susumu Hara, *Informe Of First Love and Morning Class Schedule*. Soon to be released is Shindô's own film, *Hinrikō*, the story of an ancient queen of Japan, played by Shindô's wife, the former comedy "star", Shima Iwashita.

A.T.G.'s first release for 1974 was *Togure Jūgaru-Bushi* (roughly "Song of the North Country") directed by Keiichi Sano. The film was ostensibly inspired by

his mistress leaves and the boy settles down to an idyllic existence with the blind girl, and the stage seems set for a happy ending. But in Japan artifice endings are the rule, and are often as arbitrary as the happy endings attached to some Hollywood movies. So, shortly before the end two gangsters from out of the boy's past arrive in the village, corner the boy and pin him through the stomach to a wall.

Although it will probably tour the world's festivals this year, it's a disappointing work, photographed primarily through a telephoto lens and performed with the sort of middle-distance static and vacant pauses which typified many Italian films after *L'Avventura*. The first phase of the film, showing the tension in the relationship between the bored youth and his older mistress, is simple and strong, bolstered by the director's gradual expansion of his impressive setting. But when the blind girl is introduced, the film begins to slip into sentimentality and melodrama with the attempted rape, unexpected arrivals at awkward moments, much hysteria, and finally, the climax of desperate violence.

The main distinction of the film is the performance of Kyoko Banai as the mistress: she gives her role so much dignity and sophistication that it becomes almost laughable when the script requires her to express concern for the callow youth who



exploits her so blatantly. It's a good example of the actress being gayer than the film and giving the lie to its manufactured emotional conflicts.

By far the most impressive of A.T.G.'s recent releases is Kenji Ichikawa's *Matatabi*, co-produced with A.T.G. after Ichikawa's disagreements with the major production companies. A fresh and vigorous black comedy about three young would-be samurais, it is one of Ichikawa's most fully realised works. Throughout the film sudden shifts of mood from comedy to pain or anguish stress the danger of the game that the boys are playing and the tragedy inherent in the adult samurai rules of duty and obedience. Through their desire to be honourable samurais, the boys are led into situations which deny their youthful love of life: one is driven to kill his father because it is ordered as a test by their master, and is thereby trapped in the service of an ideal of obedience which he gradually realises is treated all too lightly by the others. The force of the film is contained not only in Ichikawa's rigorous concentration on the issues at the core of the film, but also in the superb choreography of the sword fights, and the sheer beauty of the images of nature which permeate the film—the waves which signify the death of one of the trio, and the mountains and fields in which the story is set. A film as stimulating as this from a director of the 'old guard' makes it especially meaningful to talk of old and new cinema in Japan.

Underneath the A.T.G.'s main circus in the entertainment centre of Shinjuku in Tokyo, is a tiny theatre called the Scorpio which looks as though it was originally an air-conditioning plant room. Here, where every intercom has to walk through the projector beam and where a 'Scope film is screened partly on the ceiling rafters, is the most active commercial centre in Tokyo for the screening of independent and experimental features. It was at the Scorpio that Peter Krugson presented his film as a programme called 'A Cinema Message From Sydney' in November last year. Among the highlights of this year's schedule at the Scorpio has been a long season of the three 16mm features completed to lie by the independent director, Katsu Katsu, in one mammoth and rather disturbing programme.

Of Katsu's three films, the earliest, *Majinseisetsu* ('The Desert Archipelago') made in 1969, is the most coherent and accessible, being the episodic adventures of a young Japanese Candide as he finds out how treacherous the world can be. The film opens with the hero being repeatedly whipped by nuns in a convent in which he has sought refuge; later, in a staggering sequence, he pulls himself into the womb of one of the nuns — a grotesque, messy set, far more palpable than anything in *Fantastic Voyage*. Soon

after he gives birth to a baby from an ugly cancerous growth on his back but later has to kill the child when it suddenly grows too out-sized and smart for him to cope. Although Majinseisetsu is the most formally constructed of Katsu's films, its degree of grotesque fantasy ultimately becomes very wearying, since most of it focusses monotonously on pain and suffering, and the hero devolves into a shrivelling and sordid creature with no positive attributes to relieve the film's gloom.

The other films by Katsu sustain the level of grotesque imagery but are much less controlled, and the second feature, *Gaudhaya* (1971) is quite sketchy in its depiction of another pilgrimage through a weird world in which an overweight prostitute tries to rape the hero in the sand-dunes, and where children are continually clicking and whoring. The new film, *O Kaka* (roughly 'The Kingdom'), completed in 1973, is a particularly long and eerie piece about a boy who starts to turn into a bird. After crawling inside yet another womb (this time of a duck) — the same set as used for the man in the earlier film, but far more grotesque in colour), he arrives on a tropical island populated by giant lizards and turtles (with which he tries to copulate!) before (presumably) liberating himself entirely from the confines of human civilisation. For all its positively demonic range of shock imagery and action, *O Kaka* is unfortunately too slow and self-indulgent to carry half as much impact as Katsu must have intended.

Some of the most important independent work in Japan is being done by the writer, Shigeo Terayama, director of *Throw Away Your Books and Go Into the Streets* which Anthony Giddens is distributing in Australia. Although the film is far from a failure, Terayama has said that it was a dismallying experience he had adopted the film from his own play and had apparently found the film medium to be too technically limiting. Now he tends to work with all media rather than specialising in one. Earlier this year he gave a series of multi-media 'poetry montages' which included readings of his poems, rock and jazz bands performing his songs, video effects, movies, as well as live action staged by Terayama's song troupe. An exhibition of photographs by Terayama was mounted at an art gallery in February, and his new play, *Mogin Shekan* (roughly 'Blindman's Letters'), was performed primarily in total darkness, with the action going on around and above the audience, with occasional matches being lit and bombs exploding. Through all of these 'theatrical' works, Terayama conducts his effects with an extraordinarily cool personal manner, and one can't help but admire the sheer professionalism of his work and the large troupe of technicians, musicians and actors who

work with him. Perhaps he may eventually make it to Australia, since his troupe is often travelling abroad on grants from the Japanese government, and later this year visits New York.

Terayama's few films reflect the considerable changes in style through which he has developed since the early 1960s. His first film, *Kanku* ('Prisoner') was a short 16mm piece of surrealism clowning made in 1959, very similar to many 'first films' by a lot of 'underground' film-makers, even in Australia. But by 1970, in *Kaspero Tomato Ketchup*, a 30 minute wordless fantasy, he had grown closer to the stage and the film is basically simple (children act out the roles of adults in situations of war, prostitution and mayhem) performed in a series of grotesque variations. Even now, perhaps, there may be trouble with the Australian censor if it were imported, and one can't help feeling that Terayama made the film simply because of difficulties of simulating so much sex and sadism on the stage.

With *Throw Away Your Books* — which he produced with A.T.G. in 1976, Terayama moved away from the manipulation of anonymous human bodies, to a much more personalised material. The title is not intended as a call to revolution, but as a protest against what Terayama sees as the post-war growth of a book-ridden education system and excessively literary intellectual circles he is calling for students to put down their books and second-hand knowledge, and go into the streets to experience life as it is really lived. The film uses many of the techniques of 'experimental' cinema (black screens, white screens, stationary images, repetition, superimposition) in a highly controlled and formal method to tell a sympathetic story of a boy whose education is derived from the 'street' and whose ideals are frustrated by the circumstances of his life. In one scene the boy runs blindly down a railway track, the camera running ahead of him, with the image swinging wildly for several minutes without a break: the painful image, coupled with driving rock music, is a very strong expression of the boy's frustration and the violence inherent in his mood. With its cutting sense of humour and its spectacular visuals (especially the brief 'haiku' of an American flag burning to reveal a couple making love in a railway tunnel), *Throw Away Your Books* is a very fine sample of Terayama's work, and one hopes that it won't be the last to reach Australia and that some enterprising body will import the man himself.

Note: The above comments are based on viewings of unedited films, with explanations usually provided after the event by Japanese, which has made it difficult to do full justice to the films concerned. Japanese names have been given in the Western form of surname last. ■



Mr. Barrett (with camera)



A scene from *Malley on the Beach*

FILMOGRAPHY:

COMPILED BY Miss Cooper
DIRECTOR: Max H. Barret. M. WILSON, L.
WILSON, A. TILK. R. COOPER. (unpublished
script) C. REED. Australian Short Film (See
MELBOURNE, 1939) and *The Tinker's Box* (See
MELBOURNE, 1932).



Sonny Baker leaping from one automobile to another after the spy in *THE ENEMY WITHIN*



LILY MALLOY

Whose work in that fine Australian film, "The Enemy Within," has been much admired.



Salaries £,000,000 and Numbers of married and single women 1911 and 1912

W. FRANKLYN BARRET

(1474-1861)

1989-1990	A MESSAGE FROM HARRY	4 ch 6 p W. F. Barrett dir. P. A. Saylor prod. W. F. Barrett signif. Barrett claimed it to be the first moving picture known to be exhibited in the public domain in the United States. Possibly one of the first silent motion pictures to be made in the world?	1916	THE SILENT WITNESS	an Ed. 4 ch 8 p W. F. Barrett as Sydney Binx. In a Sydney theatrical company feature length silent. Ward's Pictures released. <i>By Unknown</i> 1916/1920
1990	ALL SLIPPED AT THE BEACH	4 ch 6 p W. F. Barrett, Constance Bennett, Charles K. French, etc. signif. Bennett signed as The All Slipped At The Beach. Several scenes at comedies based on illustrations in a popular comic paper on these days.	1917	A BILLY BOBBY	an Ed. 4 ch 8 p W. F. Barrett, Charles K. French, Tom Mix, Douglas Lummis, Tom Thompson, Fred Marshall, Miss Kates, feature length silent. <i>By Unknown</i> 1917/1920
1990	BOUDOIR	an Ed. 4 ch 8 p W. F. Barrett dir. Constance Bennett, Tom Mix, Douglas Lummis, Fred Marshall, etc. All Lummis signif. planned as an 89-minute silent film to be the <i>Concord Massacre</i> (Marshall). It was a talkie leading motion picture by Barrett. <i>By Unknown</i> 1917/1920	1917	THE CONFESSOR	an Ed. 4 ch 8 p W. F. Barrett, Charles K. French, Fred Marshall, Tom Mix, Douglas Lummis, Tom Thompson, signif. 1917/1920
1990	BOYD'S AND BOYD'S OF YESTER DAY	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1918	THE WOMAN IN THE CASE	an George Marshall dir. 4 ch 8 p W. F. Barrett, Fred Marshall, Tom Mix, Douglas Lummis, Tom Thompson, <i>By Unknown</i> 1917/1920
1990	ECCLISIPICTURES OF NZ	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1918	THE JOHN OF ARK OF NZ	an George Marshall dir. 4 ch 8 p W. F. Barrett, Fred Marshall, Tom Mix, Douglas Lummis, Tom Thompson, signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.
1990	1920 MELBOURNE CHAP	4 ch 6 p W. F. Barrett signif. first title the Chap now has turned from silent to talkie.	1918	MURPHY OF AMERICA	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1990	NZ STATIONERY FILM	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1919	THE PIRATESS	an Ed. 4 ch 8 p W. F. Barrett dir. Ward's Hart Marion Kress, Ruth Chace, Knagi Fred St. Clair, Fred Marshall, Ward's Hart Marion Kress, James Kirk, <i>By Unknown</i> 1917/1920
1990-1991	BOSTIN BRAIN HUMBLE PRIML	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1919	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1990	AUSTRALIA AT WORK	In long series of silent films of various subjects (unpreserved).	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1991	BYRON'S SIBERS OF THE BABY	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1991	CALLED BACK	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1991	CLIPPER STORIES OF TODAY	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1991	THE CLOTHES	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1991	FALL FOR GOLD	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1991	JUMPING THE CLAIM	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1991	SOUL LIFE UNDER THE SOUTHERN CROSS	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920
1991	THE WOMAN AND THE WORM	4 ch 6 p W. F. Barrett, Constance Bennett, etc. signif. Bennett signed as Boyd's. Film footage - though it be by Joseph Henry - is preserved at the National Library.	1920	THE WIDOW OF WILLETT	an Ed. 4 ch 8 p W. F. Barrett, Fred Marshall, signif. 1917/1920



CP: Daria, perhaps a good way to begin would be for you to explain how you got involved in the Chilean film industry.

PULGAR: I was a journalist in Chile when, around 1967, I was given a Fullbright scholarship to study film at Stanford. After that, I joined the Special Projects Unit at KQED in San Francisco. I was working there with Neal Landau on an documentary about Fidel Castro. Later, he extended it to a 30-min feature, and I worked on that as a production assistant and a translator of texts.

Landau went to Chile in 1970, and I went back with him to work on a fictional film, *Que Hacer?* This was just before the Allende election. It was a joint production, with some American actors and some Chilean actors. Landau, directing the Americans and Raul Ruiz, an old friend of mine, directing the Chileans. It was supposed to be a dialogue, a film dialogue, an interchange of opinions between some Americans, film-makers and some Chilean film-makers.

CP: Is the title *Que Hacer?* meant to be taken in the same sense as Lenin's *What is to be Done?*

PULGAR: It was a kind of debate about the future actions of the Chilean left... different ways to achieve socialism, such as election, as the Unidad Popular had chosen, or through violent revolution.

CP: Has it been shown internationally or in Chile?

PULGAR: Internationally, at Cannes and Vienna. It has been shown in the US, but never in Chile.

CP: Why never in Chile?

PULGAR: For many reasons. For one thing, while it could have been a good film, I think it was not. We tried to mix two cultures, and it didn't, in this case, work too well. And it was made for international release. When we got our print, it had to be subtitled into Spanish. This would take time and money... And the film was completed around the time of Allende's election, when most of us got involved in other things. Raúl, for example, wanted to make another film, so I produced with him a *U.S.-Berlin* called *The Powell Callaway*, based on Kafka's story.

CP: Did you do this independently?

PULGAR: Yes. I was not working for the government yet... It was an interesting film. There are prints in Europe, but none in North America.

After that, we and other filmmakers started producing propaganda films for the upcoming electoral elections of March, 1971, when the Unidad Popular increased its percentage of the popular vote. I continued doing this kind of work until around the middle of 1971, when the government asked me to work within the structure of the new government film industry.

FILM UNDER ALLENDE

An Interview With Daria Pulgar

Daria Pulgar was head of the Distribution and Exhibition section of the government-supported "Chile Films" until the right-wing coup of 1973. A week after the coup, he sought refuge in the Canadian Embassy in Santiago, where he stayed for about three and a half weeks, until he was granted permission to fly to asylum to Canada. In this interview, conducted by Montreal correspondent Dave Jones, Pulgar describes the emergence of a Chilean cinema cut short when it was in its view about to flower.



CP: What do you mean by "government film industry"?

PULGAR: This will take some explanation. Around 1966-1969, two important Chilean directors made a pair of films that were considered the birth of a new cinema in Chile. Raul Ruiz did *Tres Tristes Tigres* (Three Sad Tigers) and Miguel Littin made *The Judge of Nazareth*. The Allende government named Littin as president of the Chilean film industry.

Okay... what does this mean? That is, what was he president of? Well, there was production, dis-

tribution, exhibition. Let's take production first.

We inherited a very big studio, which was built in 1940 and supplied with all the sophisticated equipment of the times: Marchal cameras, RCA sound equipment. It was a huge place with a huge shooting stage. But it was run down, and the conception of film-making had changed completely.

CP: Had the facility been used at all?

PULGAR: It had been used in the forties... but wrongly. The government had believed the country should be developed industrially... and

film was an industry... So they applied all the advanced techniques of the times.

CP: Could anyone use the facility?

PULGAR: Yes, independents, yes.

CP: Did the government use it?

PULGAR: They produced a newspaper, but the facility was meant primarily as a service to the country. Money was also given. But the criteria used were absurd. *Patricio y el Soldado*, *Walking with Chile*, *Like Hollywood Is Like This*, *Crazy*.

The film people and government had no idea what building a national film industry meant. They were trying to copy the model of Hollywood, and also the model of the Mexican and Argentine film industries... which were modified after Hollywood, too.

It wasn't very profitable. Chilean films had to compete in the Spanish-speaking market of Latin America. Production declined drastically in the end of the forties and then there was one or maybe two productions a year until the late sixties, when Ruiz and Little, independently of this structure, made those two films.

We inherited this. Also, the First government had bought a lot of equipment. They bought a complete Soviet movie lab. This arrived in Chile in 1969. It required a big building, but we had no money. So we had a complete lab just sitting in boxes for four years. They also bought a gigantic power generator that could give power to a city of 30,000 people. This reflected what the Christian Democrats thought the Chilean film industry should be. They wanted to convert Chile into a sort of Spain—a cheap place for Americans to come to make films. We had all of that was needed: drama, talent, money and that generator, which was used only once, when there was a power failure during some U.N. conference.

So we inherited that, too. But we didn't have what we really needed—scripts, agents... and no money to buy them. We appreciated the Soviet Union. They sent some big film people to advise us. They looked at our lab, wrote some bad report, said, "It is not enough. And you can't afford it, because there are losses in the way. Where are you going to shoot independent stories? You have to hold a much bigger studio."

CP: Something like an aristocratic film?

PULGAR: Yeah. And they said it would cost ten million dollars. So, when even the U.S. is doing away with big studios, the Russians wanted us to have one.

Yet, despite all our problems, our useless equipment and wrong advice, by 1972, just before Allende was overthrown, we were seriously considering 1974 to be the year of the Chilean cinema... There were two aspects to this. One, the government was about to set a unified production policy. We had scheduled a conven-

tion for October, when all interested film-makers would come to present and argue for their views. All points of view would be represented. Some people thought we should model ourselves largely after the Swedes. Some people preferred the Cuban film model. Others liked the French, the Czech or the NFB approach. We were going to discuss all of this, and the policy of the government would be set by the conclusions of these film-makers.

CP: The government would act, or whatever conclusion the film-makers made?

FULGAR: That's right.

CP: Would any filmmaker have access to this convention?

FULGAR: Yes. It was absolutely open. Now, that was one aspect, the government's role in production.

The other aspect to our anticipation of a year of the Chilean census was that meanwhile a lot of activity was going on independently of the government. In 1970/71, there were about twenty feature films produced independently. So the government and independent producers were about to merge.

CP: There were twenty independent features, how many government-subsidized ones?

FULGAR: None. We never got that far. But the government was producing a newsreel, *For the Selection*, every fifteen days.

CP: Like in the forties.

FULGAR: Yes. And also documentaries, 10-15 minute 35mm color documentaries, also for the theatres. We had made about 180 under Allende.

CP: Or what sort of subjects?

FULGAR: All kinds. What the government was doing ... problems of women ... building industry ... agriculture. What in Canada they call "sponsored" films.

CP: Were any of these documentaries produced fairly independently, like giving the film-makers some money to make a documentary on something he was interested in?

FULGAR: They were mostly sponsored, but freely. Latin was set, but the film-makers could work within that. Instead, we would say "Make a film about women." That's pretty vague.

CP: So they were fairly independent to begin with, compared to Latin?

FULGAR: Yes. The film-makers initially had little contact with the sponsors. The sponsoring agency would come to us, and then we'd find a film-maker to make the film. We were also trying to develop some completely independent documentarians, where we'd give money, like you say, to a film-maker to make a film on some social-relevant problem. We got out, by Patricio Quezada, *The Answer to Ourselves*, about the Chilean miners' strike in 1972. The film was about how the workers reacted with it.

CP: This rather loose relationship between the sponsor and the film-maker ... was there a philosophy behind it?

FULGAR: It just happened that way. We were too busy to do it on purpose.

CP: Did any government department object to some of the films made for them?

FULGAR: No. They were too busy, too.

CP: Did many film-makers make use of that freedom?

FULGAR: Yes, they did. Although the top directors were engaged in making their features outside the studios, as they had to do. The short films were made by a new group of people who emerged, young people getting experience in the short film. That, really, is what was happening in production. I got called in to work on the distribution side.

When the Allende government took power, the situation in film distribution was similar to that in many other parts of the world — with eight major American distributors controlling most of the market. Chile was importing approximately 300 films a year, of which 80% were distributed by the major American distributors. They were mostly American films, or films produced in Europe with American capital ... or films they bought for world-wide distribution — they also had some European films.

Well, the Americans would bring their films in, make a lot of Chilean money — millions — convert it to dollars, and send it back to their central offices in America. Now, the Allende government had serious problems with hard currency, and we were not going to permit more dollars being taken out of Chile. It is important that people see that, but it is also important that a huge amount of money not leave out of the country. The Central Bank determined that this should be stopped. So we established a system which did two things. One, that the government would create its own distribution company. Two, that the number of about 300 films a year would be divided into three equal parts, of 100 films each. 100 would stay with the big American companies. They could import 100 films a year. 100 would go to the new government distribution company. And the third 100 would go to private distributorships in Chile. There were a few little companies who'd go to Europe each year and buy pictures.

CP: So that last 100 is where you'd go to see European films?

FULGAR: And also through the government's 100. These quotas had to do with the 300 foreign films that the market could handle ... The government would help investors, just like the private companies. We were trying to get some open trade into it.

CP: Could the Chilean public carry more than 300 films a year? I mean, were there room for Chilean films?

FULGAR: Oh yes, sure. Besides the quota system, the Central Bank determined that for each 100 films, the average royalty paid should not

exceed \$2,500 ... so that a maximum of \$250,000 could be spent on each 100 films ... And for any one film, no more than \$50,000 could be spent.

CP: What would this mean for a film like "Love Story"? Would you get it for \$1,000?

FULGAR: What it meant for the Americans was that they could take only \$250,000 out of Chile, no matter how much they made in Chile. Before, they could make that much on just one film.

CP: This new procedure would seem to discourage them from trying to fill their quota of 100 films.

FULGAR: That's what happened. In 1971, we had no American films. The companies left their personal and their offices in Chile, but without their films.

CP: That didn't mean an American independent film couldn't.

FULGAR: Oh no. We not, for example, from a small independent American distributor, Cancon Pictures. They sold it to us. We got a lot of savings from them too, we had to, than was the deal.

CP: It seems like the Allende policy at film importation restricted their overall policy of foreign trade.

FULGAR: Yes. It's interesting to analyse what happened here. The Americans withdrew their films completely. So it was hard for us to buy films of "maximum duration and value", because such a picture is systematically bought for world-wide distribution by a big American distributor, who for \$4,000 wouldn't sell it to us. That was one of the things we had to deal with. It was hard in 1973 we sent ten people to Europe to talk with the European, American, French, British and French Associations of Directors and Producers agreed to withdraw Chile from the world-wide distribution rights to films sold in the Americas. A lot of Europeans agreed to this. They helped. They got very little for it, they were just trying to help us develop our industry. And we got *The Garden of the Finzi-Contini* from an American distributor who had Latin American rights. He was going to make a lot of money on it, so he gave it to us for \$2,500.

But, at first, there was a shortage of films. The problem was on the government distribution company. So we bought films as fast as we could. The exhibitors must have been here.

FULGAR: They were, and they were putting the pressure on us. In the beginning, we were able to buy some films from the socialist countries, through friends we'd negotiate with their embassies.

CP: How did the people respond to these films?

FULGAR: Well, we can't change people's attitudes towards films overnight. They were used to hearing English spoken, because Chile has white films, we don't talk these. And when you get people speaking Bulgarian, you know, it's hard

but one of these things in the film industry you can never predict. We had a Bulgarian film called *The Goat's Blouse* which was an incredible success. More than 150,000 people saw it in Santiago. That, for Chile, is a lot of people. And a film like Miklos Jancsi's *The Red Psalm* was seen by 30,000 people take in just two

CP: It sounds like you were trying very hard to increase the range of choices available.

FULGAR: We bought a lot of films that would never have been shown in Chile before. Poland's *Calderon* ... some of Godard's ... but, unfortunately as well, The English were selling us a lot of films.

We had just signed a deal with Japan for 18 films ... and we were in Canada, trying to buy films like *Men with Wings*, *Anna and the King of Siam*.

Well, the production side was getting expensive. The distribution system was working ... The third aspect of our Chilean industry was exhibition. We had no cinemas.

CP: Who's award them? The Americans?

FULGAR: Only MGM, and they had only 100, out in Santiago and one in Valparaiso. But one of these strange things ... the cinemas in Chile were mostly in holdings owned by the banks, or by other organisations in which the state had some interest. But mostly it's the banks. So when the banks got nationalised ... we ... owned the cinemas!

So that was funny. Also, we bought some from private people willing to sell them. We rented some from other government agencies controlling some cinemas ... And the banks' cinemas, we administered.

I should point out that in most cases, we had the collaboration of the people who worked in the cinemas. This was crucial. We couldn't nationalise the film industry by law, not in our situation. Parliament would have had to sit down. The United Popular didn't have a majority. The whole United Popular had a continuous struggle against time, against all its reasons. We had to catch them, release, unaware, in order to advance. To get anything done, you had to work through various channels. Is the reason, the workers — the proprietors, the workers — supported us.

CP: How would they influence things?

FULGAR: Oh, well, by ... in a privately-owned chain, the workers would have conflicts with their bosses ... still a strike ... and the government would intervene ... and a government official would be in charge than than us.

The workers themselves wanted this. They wanted the government to administrate the cinemas.

CP: What would happen to the men who owned the cinemas?

FULGAR: We'd seize somehow. We'd buy it, or rent it ... So,



were creating a chain of national cinemas. We had to do this, because the exhibitors wouldn't show low-brow films — particularly other Latin American films — Peruvian films, Bolivian films.

CP: It sounds like you had coordinated actions at three floors which was just getting going when the coup occurred.

PULGAR: We were on the take-off. We were fleecing a package of seven films to take around the world. Castro in 1959 was going to be our year.

CP: And how would you describe the actual situation, now?

PULGAR: Almost all the Chilean film directors are in exile ... in Europe, in Mexico ... Now the problem of living abroad is not being with little capital, is that ... well, if you're a Chilean filmmaker, in, say, Germany, than you're likely to be absorbed into the German industry and become a German filmmaker. So I'm trying to negotiate a meeting of all the exiled directors, so that we can work out a strategy for preserving our national identity.

CP: So you hope to have something like a Chilean film industry in exile?

PULGAR: Well, at least a centre. We have to work that out.

CP: Are there any film-makers working in Chile now?

PULGAR: There are some people who were working before, for the Christian Democrats ... film-makers who have not produced anything of value. On the contrary, their most representative film-maker is probably a man called Germán Becker. He produced two films before Allende which were ... horrible.

CP: You mean incompetent, or terrible in another.

PULGAR: They were ... vacuous, crassish, vacuous with a lot of chauvinistic conceptions, flags ...

PULGAR: You ... beautiful, a lot of dancing ... people singing ... dancing in the background ... a popular singer visiting the Chilean fleet.

CP: Was Becker allowed to make films after Allende?

PULGAR: He made one independently.

CP: So he was not prohibited.

PULGAR: Oh no, he could make films independently.

CP: Where are the films that were made during the Allende government?

PULGAR: The coup might be in the middle of development. There are some films which were completed before the coup, and they can be found. There is an interesting film by Primo Gaceman, called *The First Year*. It is not an analytical film, but a "registration" film, a historical document emphasising the people's reactions to Allende's actions. It lacks an analysis, but things were happening so fast that the pressure was on him to record. ... to register, register, register.

Gaceman made a awful film, and it can be found. Also, Miguel Littin was able to get a print of his film called *The Freedmen Land* because during the coup the film was in Italy for the first few months ... A film called *It's Not Enough to Pray* is available in Europe ... a film called *Vaca Muerta* is available in France ... Some of the documentaries — not many — can be found outside.

CP: What happened to the filmmakers who were in Chile during the coup?

PULGAR: Some got out, some were killed — about 500 — and some are still trying to get out.

CP: Is it possible to sustain any way a relationship between what the filmmakers were doing on an ideological level and the fall of Allende?

PULGAR: Well, it's clear that the new government has no popular support. It exists only because of U.S. support. Allende had about 50% of the vote, and a lot of those who didn't vote for him still felt he should be allowed to govern. The subversive movement has a lot of people who weren't in the United Popular

CP: What are you trying to get at ... You don't think that the coup was successful in part because of the failure of the intellectuals to ...

PULGAR: No, if we can talk about a failure ... it was not on the people's side. It was a failure of tactics. The political vanguard did not recognise the moment when the tactics should have been changed. On June 28, 1973, the military attempted a coup d'état, leaving the constitutional bounds in which the game was being played. That should have been a signal.

CP: Could you say that the intellectuals and artists failed (or not) in interpreting what event correctly?

PULGAR: To be exact, there were

people who understood this ... but they kept the markers in hardly disturbed areas.

CP: They understood without some intellectual leading the way?

PULGAR: They understood the problem. And we know that after the last coup the most violent actions occurred in these areas ... in the working districts. This is where the slaughter occurred.

CP: The same party much gained the Chilean audience?

PULGAR: No. The junta was popular with the mass media: Radio and TV ... Journalists were high on the list ... and film-makers as well. But the TV and radio people were key targets. They were bombardied, but they kept the radio going. They resisted the longest ...

CP: I suppose the Chilean citizens in exile will probably offer different analyses ... we can probably expect broader lines.

PULGAR: It's hard to say. Unfortunately, we haven't been able to meet yet. I haven't seen any of them since the day of the coup. ■

"I Want a Million"



OTB agent is supposed to be working exclusively for his client's interests, by securing better rates and treating a demand for him. Actually the agent's role is not on such a simple level, but is very complicated and becoming more so. His activities consist of a clever and skilled juggling of many factors. This is particularly true when he is connected with a large agency which owns a block of stock in one or several stations. The agency therefore has two interests, one, its clients', and the other, the client's bosses. The actor may be a pawn in a very complicated game and one never be sure whether the agent is working for or against him. There are wheels within wheels and the "package deal" is becoming more and more common. The agent may sell in the studio a number of people — an actor as actor, a director, and sometimes a writer — assembling the various elements necessary for a picture in one package. The individual actor's gain is not, therefore, the sole goal, he is entangled with other pieces of property and sold at the largest profit to the agent.

The agent ... considers his role a paternalistic one, guiding the steps of the immature actors and advising the older ones; and his agent runs around casually that he was sending a check to a psychopathologist. But most of the actors feel that their agents would sell them down the river if that were profitable. The essence of the actor's attitude is the acceptance of the agent as a necessary evil. He usually thinks that the agent is really helpful only after success has already been attained. There are, of course, the exceptions. An occasional actor trusts his agent and there are several agents who are trusted by all who know them, including their clients.³⁰

Hortense Powdermaker,
Hollywood, The Drama Factory.

Sanford Lieberson talks about agents.

Between 1958 and 1967 Sanford Lieberson worked as an agent in Europe and America representing some of the top names in the music business. In that time he made his way from the small-roof of the William Morris Agency into the vice-presidency of Creative Management Associates.

In 1967 Lieberson left C.M.A. to produce Cammell and Ross's *PERFORMANCE*, and formed the London based production companies Visual Program Systems and Goodtimes Enterprises; V.P.S. producing documentaries and educational programs and Goodtimes Enterprises producing features.

Lieberson's production credits include Denby's *PIED PIPER*, Faust's *THE FINAL PROGRAMME*, Mora's *SWASTIKA*, Whitham's *THAT'L BE THE DAY* and Russell's *MAHLER*. Lieberson is currently working on a second documentary with Mora called *BROTHER CAN YOU SPARE A DIME?*, a history of America between 1929 and 1941.

In the following interview, conducted at the London offices of V.P.S. by Peter Beiley, Lieberson talks about the decline of the big Hollywood studios and the anti-trust suits of the early sixties which led to the divestiture of the agencies' production investment.

CP: What was it like working for a Hollywood agent in 1957?

LIEBERSON: It was a fantastic experience because the guy who ran the agency, Abe Langford, was one of the most powerful agents in the entertainment business, and in those days the agents were really all-powerful.

CP: Who were some of the people he was handling?

LIEBERSON: Oh, Spencer Tracy, Kathryn Hepburn, Fred Astaire, Frank Sinatra, Shirley Temple, Jimmy Durante, Bob Hope.

CP: You said that the events of that stage were all-powerful, is packaging show business like that?

LIEBERSON: When you represented talent and have some influence over what they do, you obviously exert a power. The more influence you have over your clients the stronger the agent, and Langford had enormous power over his clients. It wasn't total power, clients had some kind of their own, but an agent can guide and lead them into certain films and projects. The William Morris Agency, represented over a third of all the "fascinating" dances and stars, and as such controlled the starting or stopping of a movie.

When 20th Century Fox was going under it was fantastic! I remember hanging around the studio and seeing the great agents going into long meetings with the people who would run 20th Century Fox. The head of Famous Artists, Charles Feldman,

Low Wasserstein of M.C.A., Langford of William Morris and they all agreed as the three most powerful agents to keep Fox from going under by supplying the really high-powered projects.

CP: So, they were more powerful than the film companies in those days. What happened to the "all-powerful" agents?

LIEBERSON: Well there was an anti-trust suit brought against Music Corporation of America in the early sixties. M.C.A. represented talent as agents but it was like TV and Film producers. That meant M.C.A. put together the packages for television series and sold them to the television stations. The government, the Motion Picture Guild and various other unions in Hollywood decided this was too much power you couldn't be an agent representing people and then tell them to yourself as producer and producer. So in a result all agents had to disentangle themselves of their clients or their production role. And of course by that time M.C.A. claimed only one-third of its income as agents, so they dropped the agency and bought United Artists.

From that point on there was a mad scramble for M.C.A. clients, they went to different agencies and new agencies sprung up. Nobody had that centralized power any longer. The power became diffused and at that point the bottom began falling out of the film business. Companies

were on the verge of bankruptcy from one year to the next; if it wasn't Fox, it was Columbia, if it wasn't Columbia, it was Paramount. So, one, the breaking of the agency power, and two the collapse of the film business in general brought about the very rapid demise of Hollywood.

CP: Are the top agencies still still quite powerful?

LIEBERSON: Yes, extremely powerful.

CP: Is it starting again?

LIEBERSON: No, what you had was a shift from motion pictures to television, so that the agencies then became a power in television. The William Morris Agency became the biggest. A new agency that I worked for, C.M.A., was started by two ex-M.C.A. agents, and we became a force in television as well. The turning power moved from motion pictures to television and the control over the industry, so to speak, moved from movies to television. Morris always ran away, the others... everybody in television always wanted to work in movies.

CP: What did you do from William Morris?

LIEBERSON: I went to work for a smaller agency called the Jaffe Agency run by Phil Grade who represented an or seven really top people.

CP: Who were they?

LIEBERSON: Robert Wise, Mark Rydell, Dalton Trumbo, Robert Rossen, Federico Fellini and some very good writers as well.

I stayed with the Jaffe Agency for about a year and got along very well with Garry, but an increasing amount of our business was being done in Europe. I was sent over to represent the Jaffe Agency in Europe and had contacts with the corresponding agencies in Europe and the Grade Organization in Rome (Grade owned an agency in Rome) called Kaufman-Lerner Associates who were the first American agents in Italy. They offered me a job in Rome working for Kaufman-Lerner.

CP: Was the agency moving to Europe because of a shift of production?

LIEBERSON: No, the production was there already. France, Italy and Germany all had their own indigenous film industries and agents. There were very few agents who went to Europe, very few American

agents.

I remained in Rome for two years during the peak of production in Italy - Cinecittà, the beginning of the spaghetti Westerns...

CP: What film were you involved in at that time?

LIEBERSON: Well everybody's *Fellini*, *Antonioni*, De Sica, Ferreri, Visconti... they were all approached. It was totally different than America. You'd go to M.G.M. in Hollywood and all these names on the doors, Federico Fellini, Vittorio De Sica, Aaron Rosenthal, or whoever, and it took weeks, months to get into their offices. If they wanted to see an agent they knew the top guy at the agency and that's all they wanted. Whereas in Italy agents sort of just showed in. You kind of herded your way in and if it was rough and tumble. You could get in the direction and writers and talk to them.

CP: Who were you personally representing at that stage?

LIEBERSON: People like Rossano Brazzi, Anna Magnani, Eli Wallach, Alain Delon, Romy Schneider, Achik Armon... people like that. The directors and writers never had agents in Italy. Traditionally they weren't represented. The Kaufman-Lerner Agency was the first agency to attempt the representation of directors and writers. We got Zeffirelli, represented Piero Della on a single film, that was a breakthrough in the agency business in Italy.

CP: How was the Kaufman-Lerner Agency received?

LIEBERSON: Well, all agents in Italy are illegal - it was a law passed during Mussolini's time to stop money from made off the services of another person - and there was always a great distrust for the agent. They didn't like the agent, he was always trying to get more money.

Our first two products, *Desert and Carpenter*, were during a lullish film called *Portrait of a Fox* and we had a client from England, Robert Morley, working on the film. After about the second week they ran out of money and stopped paying Morley. This happened at the time, clients never got paid when they were imposed to.

So Kaufman-Lerner started the practice of making the clients refuse to work if they weren't getting paid



— of course this was unheard of in Italy. The producers were absolutely狂妄 (arrogant) and Donato started carrying on one day after we had pulled Robert Mitchum off the film and had him up. Later, He beat the hell out of him, threw him in the ground and Donato had to write a letter on his back for several years. That's given you some idea as I said, rough and ready.

CP: Did agencies like Kauffman-Lerner eventually modify the way in which films were produced?

LIEBERSON: To a certain extent, but eventually most of the agencies became extinct. They found that the way to do business in Italy is the way the Italians do it. Not like Kauffman-Lerner, who tried the change the mentality of the people they were working with — tried to get the Italian to be prompt, to pay on time, and to respect contracts and human dignity.

I pursued two years in Italy than decided I had enough and went to London with the Grada Organisation. I stayed in London for seven months and thought it was a horrible place to live.

CMA was just starting up — they had been going for about a year — and I was offered a job with them back at the States.

Within a period of three years we were representing the top people in Hollywood.

CP: How did they manage to do that?

LIEBERSON: By employing the MCA tactics they were ruthless, hardworking, imaginative and more intelligent. But most of the other agents, as they took the town by storm.

CP: Is the time you'd have to Italy and England had things changed?

LIEBERSON: A greater decline in the production, more unemployment and more丐 (poverty) — but basically it hadn't changed. Instead of trying to rationalise and modernise the current entertainment business, they tried to get the business to operate the way they wanted it to, the way it had in the past. It was impossible.

CP: Do you think it can be said that the agencies helped the film industry to go down by making the film industry through continually trying to get more for their clients?

LIEBERSON: Yes, sure, you can say that, but on the other hand you can say that about the people who were running the media. What were they doing at that? Why did they panic? Why didn't they understand what they were doing and the meaning they were striking? Nobody had a gun to you and makes you pay them out of pocket. You have to be innovative, clever and find an alternative way to

do it. None of the studios were prepared to find an alternative way. They all still believed in the idea that if they paid someone a million dollars to do a movie it insured its success. It obviously didn't.

Of course the agent's job is to get you out of the heat stuff. Can you make the studio feel as if agent who makes a million dollar deal for his client? It's great. Hollywood operates on that level of personal dependency, always has and will be the foreseeable future.

CP: How do you think the studios arrived at the notion that if you pay a million dollars he's going to be worth a million dollars?

LIEBERSON: Because they relied at the success of a previous movie. If a film was successful and it was Steve McQueen's then was because of Steve McQueen being in the film. Therefore if the movie cost two million dollars, grossed three, then anywhere between one and three is what you can pay Steve McQueen for the next movie.

CP: It's like inflated prices on the stock exchange.

LIEBERSON: Same thing. Speculating, getting desperate. There were only so many John Wayne, Paul Newman, and Steve McQueen. The inventory with which studios used to get their actors for films became incredible. Representing Paul Newman we had fifteen scripts a day coming in. Everybody wanted Paul Newman. It became a joke and he started saying, "I don't do it unless I get a million dollars."

The actors pushed their price up in such a way as to test the mentality of the studios. It was a joke. "Well, how much can we get out of Paul?" "Let's see what we can really squeeze them for." We put together *Separate but Equal* with Paul Newman, Robert Redford and George Roy Hill. It obtained record deals.

CP: Were you personally involved in that?

LIEBERSON: As a director and non-president of the agency, I was involved in everything they did. **CP:** In your experience as an agent with directors and artists, would you say that a lot of them look behind the agents when it comes to money?

LIEBERSON: It's true, and it's a problem because artists are as anxious as the agents. Absolutely. They hide behind an attitude front. They don't have to get a million bucks, they could see what was happening to the business. It was crazy, it was unfair and it was misleading, but most of them did something about it. None of them said, "Oh, I don't want a million dollars."

CP: For the sake of the industry?

LIEBERSON: Yes. There was a certain amount of "For the sake of the industry" kind of philosophy behind Lastango. He got some of the big prices but he always tried to keep it reasonable. But if CMA gets somebody a million, and William Morris represents a client who thinks that he should be getting a million, you had better get him a million or he'll say, "The hell with you. I don't want you as my agent" and go over to CMA. McQueen was being represented by the William Morris Agency and Newman by CMA. Newman being the bigger star would get an increase in salary, then McQueen would try and get the same because he's a total egomaniac. It became an industry struggle.

CP: Does this apply to directors too?

LIEBERSON: A lot of them are egomaniac behind industry. I mean John Frankenheimer, Marlon Brando or any of the so-called big-wig directors are as anxious to get big prices as anybody.

CP: You seem to be talking about big stars and directors. What experience have you had with directors who have made only three or four movies? Have you been involved with agencies that have handled these kinds of people?

LIEBERSON: Well you get different kinds of the agency. Obviously you get the top agents representing the top class and then depending on the size of the agency there are different levels of representation. The idea is the agency is to try and attract the big stars or potentially big stars who have the highest salaries, because that's the name of the game. The greater your class name, the greater your compensation. So first of all you attempt to attract high profile people whether they be directors, writers or actors, and then depending on what sort of an agent you are you would attempt to get the best people regardless of what their earnings were. Then you could operate on a different level and attempt to find new people who hadn't yet established themselves.

CP: Is there any specific agency or are all agencies interested in finding unknown people with talent?

LIEBERSON: In theory, they are all interested in finding new talent but in practice they couldn't be bothered because it takes up a great deal of time. By the time I got into the agency business there were fewer and fewer films being made so you couldn't occupy too much of your time with new people. The return was so small and it usually took so long that you couldn't give them much effort or attention.

CP: So the rate of the agency has never been one of creating opportunity?

business?

LIEBERSON: Prior to my involvement there were large studios and contract players. The idea was that the agencies or the studios would find new people and the agencies would represent them. But when I got into it in '78 most of the studios had phased out their contract studios and there was little opportunity. For me to re-establish that practice. They bought a fantastic teacher out from New York, Sandy Meier, and put about fifteen people under contract, young actors and actresses and made them study with Miss Meier.

CP: Are you come out of that?

LIEBERSON: Yeah, some great people, Barry Corz.

CP: Barry Corz? Who's he?

LIEBERSON: That's what I mean by great people.

CP: Agencies seem to be training grounds for producers.

LIEBERSON: Well, ages ago it's turned into MCA's dream. Instead of being agents they became producers and anybody who was an agent thought they too could become producers. *One Flew Over the Cuckoo's Nest* was one of the first. He did a *Steel-Car Nameless Devils* and a couple of other really great films as an agent-producer.

CP: And you personally, why did you go into production?

LIEBERSON: I didn't feel that there was anything that I wanted to do as an agent that I hadn't done and the logical thing was either to take a job at a studio as an executive or to go into production. Production seemed to offer the best opportunity in terms of earning power, freedom and the ability to fulfil what creative needs I had.

CP: How did you find it on the other side of the fence? It must have been quite funny at times with agents saying things that you'd probably said to producers yourself.

LIEBERSON: It was funny and annoying.

CP: But obviously a big help at the start.

LIEBERSON: Well I didn't have to worry about getting on with the agents in I know most of the people that I wanted to work with. It wasn't a question of having to submit a script to an agent to get something. I was able to tell the actor directly what was involved and what I wanted. I was able to accomplish things that way. I had direct contact with the people I wanted to work with. Don't forget that on a personal, or an emotional level it's much easier to reach them without having an agent, present a script.

CP: What do agencies think of that?





LIBERSON: Oh, they usually object.

CP: Are many people uncooperative by nature?

LIBERSON: Not, exactly.

CP: So it's really bad up?

LIBERSON: Generally, but some agents prefer the producer to contact the client directly because it's less work for them. At the agent has to do three to negotiate the contract.

CP: To what extent do agents influence the final budget?

LIBERSON: Some, but it's the people who are buying really.

CP: The problem?

LIBERSON: That's right.

CP: But what about this idea of a package deal?

LIBERSON: That means I've got to fight the agent to get certain elements for the package. I remember Steve McQueen was doing the television series, *Wanted: Dead or Alive*, and was desperate to get into movies. At that time they were doing a movie at M.G.M. which John Sturges was directing. We represented John Sturges, the producer, and several other people in the film. I read that script and suggested to Ladd that here's a good part for McQueen in a movie package that we could control. The wheels were put in motion. McQueen got the part, and went on to do other movies at M.G.M. and became a giant movie star. That's one example of how because the agency controlled the package they were able to get the film for McQueen. That of course is from the agency's point of view, obviously the actor might say, "That's a load of shit, I got that myself" and the director will say, "No, I was the one who thought of it, my idea, I discovered him."

CP: Don't much bargaining go on?

LIBERSON: All the time. It's cynical. But I've never found myself in the position of having all the money of an agent in bargaining for a client

To a certain extent, yes, but never so a point where nobody said to me, "Unless you give us \$100,000 more we're not going to do the film." I've never wanted to make that kind of money.

There's a certain kind of movie made only because a particular actor's in it, or a director or in some cases a writer, or in some all three. Then there's a film that gets made because of the producer. I've seen some films where I've got the particular person I wanted, because without that person the film isn't as I conceived it. That happened on *The Board*. Everything was built around Jagger alone. It — which he had agreed to after many meetings. We were so conditioned to him and the part that when he decided not to do it we wouldn't build on the enthusiasm to find another actor.

CP: On the question of the large amounts of money that actors get in the early stages and never get paid now. Your experience did that big money adversely affect them?

LIBERSON: I think it certainly had and has an effect on people. To get down to it, either an actor works because he wants to work and he enjoys it or he works because of the money he gets paid. You'd be surprised at the large number of famous actors and actresses in Hollywood who work, not because of the particular film, but because of the money. That's how they finance it made. Not by the quality of the script or the capabilities of the director.

CP: From your experience as an agent and producer, would you say that feature film budgets are going down?

LIBERSON: No. Film budgets have always fluctuated. In the fifties and sixties you had Griffith, and you had B-Westerns that were made in a week. You've always had that element of extremes in Hollywood which will parallel today. What's

happened is that the basic cost over the lower budgeted film has gone up because processing costs are higher, stock prices are higher, and union rates are higher. All the basic materials of the film industry have gone up considerably.

There was an outfit operating at Hollywood, Lipstick Pictures, who must have done thirty or forty films, all westerns. Westerns. But eventually even they had to go out of business because the studios they were selling their films to couldn't support the rising cost.

CP: What about the lower budgets of European films?

LIBERSON: Well, Europe has always done that. That's a tradition longer. First of all because the salaries of the people doing the films are so much less compared to what they are in America. The costs of making the films were so much cheaper and there was a tradition of making something as inexpensively as possible.

In America the film is a world-wide commodity. European films were usually distributed in Italy and France and wondered to places like South America. Japanese films were distributed in Japan. But American films down fifty per cent of them account from America and the other fifty per cent from overseas. They could afford to make much more costly films because of a higher world gross potential. The Italian movie had essentially only the Italian market to count on.

CP: Do you think there is a new awareness being established between director and producer?

LIBERSON: No. It happens occasionally, but it has happened in the past. There hasn't been any general shift. We are in a period where the producer is usually relegated to the position of the agent. You see, in the role of the producer because associated with the agent, the job of the producer was assigned to the pos-

where the director became the director-producer and the writer became the writer-producer. There was little function left for the producer.

CP: Do you think that European methods of producing have had any effect in America?

LIBERSON: The impact of European "entertainers" on America was tremendous. Every American actor or actress wanted to work with the first names they knew, Truffaut, Fellini, Visconti and Godard. The American directors then wanted to be like the European directors because the top stars wanted to work with European directors. That was one of the reasons for a shift in production in Europe. Their style of film-making spread through slowly.

CP: Did they rush to the new-wave directors because they are more creative or?

LIBERSON: Absolutely. Action was destroyed because the *Anna Magnani*, the *Isaia Marion* or the *Brigitte Bardot*. We went through hell representing *Barbra Streisand*. Every day she'd call up, "I want to work with Fellini, I want to work for Ken Russell, I've heard about this guy and that guy." It drove us nuts — the most improbable, impossible roles. Sarah Bernhardt, absolutely amazing. Warren Beatty kept a list of all the top European directors and he would come in every week to ask, "What's Puerto Galera doing?" "Why aren't I in this film?"

But it was healthy because all of's sudden agents had to learn about foreign directors and writers because Warren Beatty wanted to do one of those movies.

CP: Do you think it had any effect on film techniques?

LIBERSON: Practically, rather than techniques. Very little comprehension and understanding except in isolated cases. It was always the *entertainer*. That's what drives Hollywood. ■





NICHOLAS ROEG

Nicholas Roeg was interviewed by David Hey and Elliott Davis at the Beverly Hills Hotel on 16th February, 1974. He was in Los Angeles for six days as part of his pre-production work for his latest project.

1

Divine was the soul and electricity of an American duet, we talked to Nicholas Roeg in Los Angeles one morning as he was making rapid pre-production decisions for his latest project. In a way it was a contrast of styles as he prefers to be more relaxed and to hold his thoughts for a while before announcing them and the repeated phone calls and brief periods were consistent as he would have preferred to have done without. Then, one could sense the importance of Camel cigarettes as Roeg, in his blue denim shirt, talked back and forth with us about himself and his movies, past and present.

Performance, *Walkabout*, and *Don't Look Now* is an interesting direction for anyone. It is the nature of this interview, Roeg's own role in it and where it is going now that we hoped he could throw light on. That is not all. But, being a director, it is open-ended and questions still remain. Only Roeg to his heart to decide can come up with the final answer.

II

Performance, now an established late-show movie, was in many ways a high point of the newly-mintedness of the series. Even now the open-ended sensibility, the idea of mystery and transcendence of individual identity against a backdrop of economic forces that know no distinction between crime and business leave you with very intensive subjective feelings and questions. The whole design of the movie is very hard-hitting, very intense, indeed, its labyrinthine and organic form is vitally important in tying the viewer into the process of transformation that Chan and Turner are going through, so that a consciousness of the form, the cross-cutting, the sprawling images demands personal action and involvement. This type of structure can't shake in the way that *Performance* was constructed. Roeg talked about this process.

"It was launched as a treatment. ... We started convincing people to the project in April and by the time we had started shooting (the end of July), we'd got nearly a complete script, though no story script." So even that was nothing like the final product as the final cutting still wasn't in the script, and undefined scenes give in the process as well. "It's like a fore-handed play — it's not like a movie. ... like one had 'behaviour' and 'show'. ... When I say 'behaviour' and 'show', I mean like a play rehearsal. We would rehearse through the night sometimes and out of that would come changes, because it was, after all, a dialogue between two people who were finally one — both sides of the same, so you really couldn't predict that. We would go away then and work on it in the night. It came out of all that involvement."

And working with Mick Jagger? "It was very good. Mick is an incredibly professional guy and very interesting."

The present notwithstanding, Roeg and Camerini had a clear idea of the type ofanger that they were after and also the ending, although he had an interesting aside on first. "The ending was the one we had imagined, but we wanted an extension — a final extension when the story drew away. We thought to cover the initial attitude of the whole world, not only England, the

car should have gone into the Hyde Park Tunnel (river), and then down under the tunnel and come out of the Lincoln Tunnel in New York and there you suddenly see New York and another young man's face there."

A complex and very conscious movie, it's now six years since it was made. The social forces which caused initial offence are now accepted rather than persecuted. As Roeg says, "The *Skins* have become almost Establishment now. Beverly Hills parents have *Stevie* music. Little old men and women in T-shirts happily go and put on *Stevie* music because it's like Frank Sinatra was

— yet it still represents a dynamic and open approach to the more subjective boundaries of change. Roeg's first film was an antibiotic, a challenge to the type of personal identity and objectivity that had been presented in characterisation up until then, a sterilising and a dissolution of the ego into the fluid, often amorphous context around it. And where do you, the viewer/subject, go from there? What sort of changes are you after? Roeg was fuls of intent to show that there was (as) a "world of change" but his world of change is perhaps more gradual than the frenetic energy of *Performance* would indicate. "I come from a British tradition which is subversive rather than revolutionary, which means there is maturity, actually a sympathetic attitude towards change but through 'order'." The final merger of *Performance*, a subversion of dual identities into a less defined but certainly larger world, seems to help the greater attitude towards change that Roeg now feels.

III

In *Walkabout*, where the duality (in this case of civilization/savagery) is never more obvious and whose merger is far away but still perhaps possible, Roeg appears to be moving at a slower pace although with equal passion. His constant emphasis on contrast, the dynamicalisation of contrast, like the *agon* and *stasis* a lot further. The tight closed-in shots of the city in the wide-angle desert shots, the raw masculinity, the colour, pain and dissolving energies of the outback, the bluish grey of the city in the desert and lush greens of their walkabout, the constant cross cutting, the meal sequences showing the appetites to load and the heating sequences like us all will have Western men has resolved himself from any existential physical struggle to get food, he can struggle being much more removed and observing — and perhaps less satisfying, the father's sacrifice, the two main characters, both strong carriers of their own traditions, the *Mac* and the *White*. The girl was at what Roeg calls "the impenetrable age". She was just about to be captured by her environment. When she was listening to the program on social etiquette on the wireless, the was captured. She was the mother to the boy. She kept on repeating the same things. And then death. As for her she was in here but even at the end she was able to make her death. Then her white social training was called into doubt, the different uses of the desert — the Black Australian from his life out as he always has while the white social play with their balloons, conscious only of their social status, and finally the surplus — the constant visual to visual contact, always a reminder of the origins of the ABC mentality and how it really fitted into the plains and rain forests of their journey.

What purpose did this contrast serve, what positive synthesis came out of the confrontation? For Roeg, two things. Initially it presents an "attitude of doubt. Doubt whether a synthesis could be possible at all." But out of that doubt came more questions. "... is it just going to be the same? Is there no hope? But you, there was hope ... in the end there was hope, even if it was kind of a subjective thing for the girl. It had touched the girl. It wasn't going to be the same. If I'd shot it that 'oh yes, darling, isn't it wonderful that you're going to get the promotion' and the hadn't thought at all of the past, then there would have been absolutely no hope. But the man had been left on her ... She used to sit in his bed and the same route that her father was, but the mother had never had his experience, so she's finding out things which could be so relevant to the children."

The difficulties of such a possible synthesis are made pliently obvious by the constant depiction of the two opposing social forces engaged in a struggle for existence on the same ground. As with *Performance*, a challenge is thrown down: a presentation of duality, dual ownership and opposing ways of relating to the Australian land, a condition where growth is distinct and difficult on an international level, more possible, though less immediate, on a personal subjective level. Ways of relating that synthesis are not laid out in the movie, more in epiphany than the possibility of a solution — one that will include death, both White and Black, and will take time as the relationship, objectively to subjectivity, between civilization and personhood does not change overnight.

Walkabout is Roeg's most visual film to date. In a loose and simple story, his urge for analysis and capacity to include information go hand in hand. Again, the process, leading to the film's evolution, is guided by an urgency of content.

IV

This urgency is missing in *Don't Look Now*. It's hard to see it as a continuation of *Performance* and *Walkabout* as it is a less forceful, it's a more measured piece. Admirably there are flashes of the dynamism of the former (the opening sequence) and the die-cinema of the latter (the sex sequence) but its addiction to its story — "especially it's a year" — causes it to be viewed differently to the other films, which Roeg himself describes as "movements". The transition from movement to year is one where a lot of his earlier challenges and continuities to ideas and information is disrupted, the final product suffering accordingly.

That's not to say there is a paucity of material. For Roeg it's more a change, and a crucial change, in the type of material presented, being a return to the traditional character situation.

Roeg describes it thus: "... it dealt with a segment of society which is not used to see who they are and I wanted to deal with people that seem to have been left out and that is the middle/privileged upper-middle class. The man, the Australian — John Baxter — doesn't ... I mean if I didn't take a wizard to realize that it was a who enforces obedience, isn't making big deals but he obviously came from some rather good eastern middle family and he had an income. They lived in a house in England and the boy went to prep school. It was a class that has been left out. That's why I dressed them as they were. They dressed and they behaved. They were the privileged middle class. They were selfish, certainly. I think the couple



were selfish as with most of that section of society because they've got it. The tragedy I wanted to show was that although there is what appears to be privilege — they were the golden people — even golden people won't escape from life. You know life nobly ends the hopes. The Kenyans and — the most golden people of all — have tragedies coming out of the like like some terrible sickle sweeping away. It was totally outside things that interested me at the time. You can't escape. You can't run away from life. You can't be so provincial that you die before you're up to the point that nothing will happen, everything will be good. Then had everything good and it just went wrong.

The type of engine he was talking about here was one of lack of sympathy "because they apparently don't have anything for you to be sympathetic towards. If it's your actual or assumed right to appear to be condescended to in life. It's very difficult and I'm always finding that it's from childhood that you learn not to be jealous. You shouldn't, with you were someone like, because they might have leaveless two years later, you know. The working class, the underprivileged, the minorities — it's easy to see the neglect. But the actual human pain comes in many ways, and it's not always the surface pain that's most important."

As far as the making of *Don't Look Now*, again it was interesting to try and relate some of the influences operating, especially Julie Christie and Donald Sutherland, as it was the first time Roeg had used such "big name" actors. In terms of whether they were participating, working themselves, Roeg stressed their role — "they were as right, whether they felt they were right at the beginning — you know everybody has doubts. I felt they were right. I loved them both. Because of their physical presence and because of their rightness, I felt that gradually that was transferred. Love does get quantified and that brings people forward and can relax them. And that's where that comes from, that contribute. That's where if you've got the right people, you can say I'm totally pleased. With the wrong people you're trying to force them to do it one way. But if you're totally confident that they're right, and if you're working with them in a good way there doesn't, come a bursting of heads. I want you to do it this way" and "you look this way". You don't have that because there's so much more flow, and yes, they did change things. They didn't say, "Look you should do it this way". They changed my mind about scenes. The scene in the church. Donald's line, "I don't like this church at all." They entered the parts incredibly. They went into the church and he said that I had a whole different scene written out to get over that point of ambivalence between them — "the money for the candle". We were just walking around — they modelled themselves and they were all thinking that way, so they could just spot it and be able to write on it."

One of the more striking things about *Don't Look Now* was the treatment of the several relations between these two people — a multi-faced and open treatment, which took "a half day — an afternoon" to shoot. "It's really a matter of one's own feelings towards attitudes toward sex or behaviour or whatever. If they are accurate and truthful, they probably appear to be more kind. It's part of them — a loss sense of some kind. Because that's part of life. Again, suddenly, suddenly or because of class, I think they were quite amiable people in that upper-middle-class world. To suddenly see a more intimate side of their life makes it appear more shocking. That's part of drama, you know. It's truthful and honest and it's not just any love scene. It's part of seeing this couple. It's very markedly intense and that's what I'm talking about. It's particular, not again that's what we're saying about the tool. That's my tool to be able to show that, as well as someone can to keep the truth of something. But the truth is, if someone were to take a shot from it, you see two naked shoulders

and someone has someone under the arm, they love that person. Nothing's offensive to them. It's better than lying in bed with some star with two chicks on either side that they don't really like. You sort of sit there and say "That's quite hot". But when a woman is apparently totally naked — and they were naked. They were acting, but they were acting with a true knowledge of who they were."

But does the audience share in the same knowledge and does it want to? In *Don't Look Now* the interest in character and identity become diluted because the characters have no backdrop other than the backdrop of "life". *Don't Look Now* is a return to a more static, harmonious conception of the story's situation — a conglomeration of people and events. As such it is from the perspective of process and movement of its presentation and is constructed by the structure of the story. It takes time, especially in the latter half of the movie, to get that external structure out either than having it created by some internal organic generators. As such it doesn't demand the interaction and interaction that *Performance* and *Walkabout* required of the viewer.

V

Moving from what's the screen to the man finally responsible for that, we tried in a short time to gain some knowledge of who was Nicholas Roeg, how he worked and what things he was trying to do with his work.

There are people whose "job is separate from their soul. I never used to be able to work that way. I like living very much. The idea of work not being part of me, or having some of my abilities, doesn't really interest me. I'd rather not be working. That's a film I want to make ... there I attack at an incomparably high pressure and then want to be able to go away, having captured it, and sat a story."

He played down the more overt influence of his previous experience as a cameraman (*The Castaway* and *Nothing but the Best*, *Close Encounters*), *A Funny Thing Happened on the Way to the Forum* and *Private* (Richard Lester), *Fair Game* and *The Madman of the Red Death* (Roger Corman) and *Fahrenheit 451* (François Truffaut amongst them). "I've always wanted to make films that have been playing around with film and film my whole life. I think when there was an industry — a proper industry — more like they are now. I did believe that you had to learn to handle something skillfully to be able to forget it. I want to be as artist, you had also to learn the tools. A good engineer doesn't think 'I wouldn't if that was work'." It just looks right.

I don't like the division of aesthetic from practical. Again the battle — the war — between the practical and aesthetic has only existed since the end of the arts from society, from production. The great sculptors are incredible. They've learned their trade, the tools. I love sculpting. And the extraordinary thing about the sculptor is that he sees a block of stone and doesn't' whittle it away. He sees the thing inside it to take from it ... the piece of work is there and he releases it from that piece of stone ... they work with incredible speed because it's a way to open it off, to open the film. I've watched directors, for whom I've felt terrible sympathy, stay there not knowing how to get at the scene.

(You don't have to think, you're right, it feels good, and when it feels good, then you can move towards it.)

Vincent Forst's first meeting with Roeg "I find myself interested in characters personally and that's why I like working with actors that I find attractive. Other directors might find they don't feel about plot or form of the film at all. They like re-doing, or positionally working, or postulating tidy solutions. I don't think that is for me, finally. I like actors ... that's what interests me about film. There's a total equation that stems out of itself. The actors are inside the

apex of that pattern, or the pinnacle ... because that's finally the way people give the story its life ...

As for more conscious overall objections that he had in his work, Roeg is anxious to present some "compassion, engagement for life itself and for living, and not just idle pools of stories ...". In terms of seeking for more active results from his work, for example some changes in sociology or in the established view of reality with a movie like *Performance*, Roeg is much more in the "British Tradition" (2). "I don't think it's my day. I don't look on myself as someone going out overtly trying to change things because I'm just too old to be something that's not an obligation. I'm not for revolution. There's a fine line between a violent revolution and a total revolution. People are always looking for an opportunity in which to place people and I don't think that's possible. Everybody's got a whole little number. I don't believe there's a single strong person. That's probably why I've balanced on the line — just lifting toward norm. Because I know my own weaknesses, and I know I couldn't go the total route — in everything. Otherwise he's not playing the game ... let's say a revolutionist who might be a sexual person, he might be organizing someone and holding them ransom for political ends but, for a sexual revolution, someone knowing his wife would drive him crazy into despair, so that he's not a total revolutionist at all. everybody has got a weak moment in them that makes them balanced toward, I feel, strong reform. But the war issue doesn't interest me.

His current project "is quite a odd affair. I'm preparing a film on *Out of Africa* by look Durrell".

"It's had life and the measure of us wanting because she seemed to be a wonderful example of total tribal wisdom in terms of her position in society, of her marriage and in love and so forth. She's an extraordinary example for men and women in the world today. She's compassionate and understanding and forgiving and vulnerable. It's quite an interesting attitude and that's why I wanted a woman to work with me on it." Roeg, with a woman writer, is now enveloping himself in a project concerning the role of womanhood, the nature of love and truth — absolute openness — in relationships, as he plunges off into 1930's East Africa.

VI

Mauray and Social Context, one of the major filmic and conservative tendencies in bourgeoisie drama has been the alienation of personal identity (over social context) — the concern with the problems of the rich, the nobility etc., which leads to an indulgence in and search for simplified universal truths. themselves having no bearing on the life of the common man.

In *Performance*, the context of business and crime, the dependence of big star and gang members, the cynicism on an oil co-exploiting and building of an atmospheric swiftness context, gave the identity search its vitality and urgency. With *Walkabout* the idea of context in terms of such society and the relations of individuals to both contexts was forgotten. *Don't Look Now* is a return to a kind of little context — the context is removed — as certain individuals and situations (and oddities) come to the fore with no apparent reason. With the context absent, the challenge is altered of a return to the character or individual totalities of bourgeois drama and literature.

In a way the film has not seen out of character with Roeg's tradition. Yet it is a movement away from passion, confrontation and action to participation, detachment and a wider view of the world, away from a search and struggle for new forms to express new content and into a retreat to previous forms for already expressed content.

Whether Roeg will continue to move that way remains to be seen. *Out of Africa* will give us one more clue as to the true nature and direction of his work in contact with the British tradition — "half in and half out" as he describes himself, or perhaps in confrontation with it. ■



"I've also quit beating my wife"

Philippe Masson

There are very few film people in America who can speak about films in any other way but MONEY. "How much did it gross?" Although the reasons for this are fairly self-evident it does become depressing. Hollywood does have its pet "artists". At the moment, Hollywood has just discovered the existence of that new young talent, Ingmar Bergman. This fact can be attributed to the money made by Roger Corman in U.S. distribution of *Cries and Whispers*. *Ingmar Bergman*, *Cries and Whispers* has been nominated as one of the best films of the year by the Academy. Inexplicably because there is a best foreign film section. I suppose if a film makes money it is no longer "foreign". Get the picture.

Turning to the burning issue of today (and yesterday and of course, tomorrow) I can safely say that Watergate is the box office sensation at the moment. Everyone is making MONEY out of this — especially the guys who printed *IMPEACH THE COX SACKER* bumper stickers. Watergate has got all the ingredients for smash entertainment. Look at the cast. Look at the plot. Burglars, Howard Hughes, corruption, neo-fascism, the Presidency, Perry Mason meets the *Conversation*. It's a great thriller and it's pretty cheap to go and see — newspapers and television. And it doesn't end. The latest thrilling installment is about indictments. I don't know what indictments are, but boy, they sure keep the story exciting. Rumor has it that the end of the story will go like this: President Nixon will be impeached and then convicted. But then he will refuse to leave the White House and there will be a climactic gunfight in the Oval Room. Sam Peckinpah will direct. Another scenario claims that someone in the White House will be found masturbating with a crucifix (that's right, a direct steal from *The Exorcist*) and that Henry Kissinger and the Pope will parachute into the White House, sprinkle the place with chicken soup and holy water and then kill themselves by detonating a nuclear weapon in the Men's Room of the Watergate Building. Personally, I don't think this will happen. Although, you can't tell.

Other big hits here are all based on Watergate. *The Way We Were* is about America before Watergate. *The Sting* is about dirty tricks. *Papillon* is about guys who would do anything to stay out of jail. Also, someone has just made an exploitation film called *Wivesniff in Washington* about a President's Press Secretary who turns into a curly monster when the full moon appears, and abducts people in the Watergate Building and other famous Capitol locations.

Nixon's press conferences and public appearances are avidly watched. These appearances bring out the natural sadism in one. It's called the porno-politics urge. You watch for those tell-tale twitches and jerks, dimmed by heavy upper lip sweating and

momentary incoherence. The mistakes of the press now plague their ragers with exquisite precision and this provides great entertainment. A recent highlight was Nixon saying: "I've also quit beating my wife". Although not as entertaining as "I am not a crook", it added that personal touch which is so important in good drama.

Where is Hollywood going to meet Watergate head-on? Very soon. Robert Redford's film concern Wildwood Production Company has agreed to pay \$450,000 for the film rights to a book entitled "All The President's Men". The book is an account of the Watergate scandals by Bob Woodward and Carl Bernstein, two investigative reporters for the Washington Post who were instrumental in uncovering the cover-up. Redford will portray Woodward in the film. Francis Ford Coppola has just completed a film entitled *The Conversation* starring Gene Hackman as a professional bugger, pardon the expression, but it is widely used here in political circles. A bugger is a communications interceptor. Anyway, there is going to be a spate of Watergate oriented films.

I heard a film story in Washington. One day, pre-Watergate, the National Archives got a call from the Justice Department to arrange a screening of Len Riefenstahl's *Triumph of the Will* for Egil Krogh Jr. (former Ehrlichman aide who pleaded guilty to involvement in the Ellsberg break-in, now serving six months). The screening was arranged and who should make the introduction to the film but G. Gordon Liddy (currently serving a sentence of up to 20 years for conspiracy, illegal wiretapping and burglary). The most notorious Nixon film story maintains that he screened *Patton* the night before the U.S. intervention in Cambodia.

But *la crème de la crème* goes back to the early sixties. Kubrick was preparing *Dr Strangelove* and a friend recommended he do with a certain young professor for a think-tank who spoke about nuclear warfare in unique terms. The dinner was arranged and Kubrick met Henry Kissinger. *Strangelove* is based to a large degree on Kissinger. Daniel Ellsberg later reported that a party from the Rand Institute, including himself, went to a screening of the film. They couldn't understand what all the laughter was about — the film was deadly accurate.

I had a nightmare the other night. General Patton and Dr. Strangelove were in the White House, everyone was attacking them and they were fighting desperately for their reputations in the history books. Then the tragedy occurred: one of them cracked under the tremendous strain and in a state of self-pity and authoritarian maliceousness pressed the button that many people forget is in that White House, Washington, D.C. ■

If, as an Aristophanes-addicted friend of mine maintains, all true comedy ultimately boils down to the travesties, physical and emotional, of fucking, *Alvin Purple* should be a very funny film indeed. But it is not, *Alvin Purple* is not funny at all.

To do its makers credit this is not for want of a certain kind of trying. For most of its length the film gropes urgently after that raw enthusiasm which in all essentially provincial art is seen as an antidote to the decadent, over-intellectual sophistication which disappoints and alienates the masses, not to mention their money. Enthusiasm alone, however, will not do, as *Steak* amply demonstrated, and *Steak* is still by far the better film. *Alvin Purple's* basic and unresolvable dilemma reveals itself as this: how is a sex comedy to be wrong from people whose idea of what is funny is at best rudimentary and whose appreciation of the significance, as distinct from the mere practice, of sex is either non-existent or so vulnerable to commercial pressures as to baffle beneath consideration?

The script, such as it is, was exercised by Alan Hopgood who has failed that far to electrify with such theatrical offerings as *And The Big Mee Fly* and *The Golden Legion of Cleaning Women*. Mr. Hopgood's most immediate cinematic influence appears to be English comedy of the fifties — a genre remarkable only for its peerless inability to make people laugh — and his basic philosophy to be that what has worked in the past is always good for another go round. The result is not so much an original film in its own right as a boob-heavy pastiche of unmemorable other films, not so much a developing comedy situation as a series of tiger-morris set-pieces which in their infuriating downplay their untiring predictability and their utter lack of all but the most infantile wit, recall nothing so much as the dramatic outtakes of *Homicide* and its ilk.

Thus Alvin, teenage superstitious, awkwardly farewelling jutiful, mature lady, backs into rubbish bin and falls over; rising he falls back into, in quick succession, a ladder, an assortment of gardening implements and his bicycle. He falls over each time. The more he does it the funnier it is, you see.

Thus Alvin, matured now and worried by his inability to say no falls victim to a psychiatrist who is manifestly nuts and who is compelled to prove this most original of points by jargontalking interminably as the film's already diluted life-blood ebbs steadily away.

And so it goes. Stereotyped character follows stereotyped situation as Alvin,

ALVIN PURPLE



Melbourne's very own Condole, fudges and flounders his way through the inane and non-sequiturs of the script to the final realization that happiness is a virgin brat. The audience loves it.

The most annoying thing about the film as a whole is the consistency with which it ducks its obligations. All jokes, and especially sexual jokes as Gershon Legman has so forcefully pointed out, are a form of whistling in the dark, of coping with what is sensed as unknown or even threatening. In other words jokes are serious and this is precisely why we laugh at them. Where there is no underlying seriousness there can be no real humour and because the progenitors of *Alvin Purple* have no detectable conception of what makes people laugh at matters sexual they are at no time capable of aiming any higher than the genital. Sex is boobs and pees and getting it in and if you don't find that inherently and overwhelmingly funny you must be some kind of pervert. Yet at the same time you will be required to lend your sympathies to a film that permits expressions of tenderness only in situations from which sex is rigorously excluded. In this context the application of the label "sexy" is both naive and about as wide of the mark as it is possible to get. *Alvin Purple* in all essentials is archetypally anti-sea.

This failure by the film to confront its own material with creative understanding (a capacity as vital to comedy as it is to drama) is reflected most frequently in a refusal to let anything actually develop; it is as if *Alvin Purple's* makers are afraid of being drawn into what they are doing, as if they are unwilling to risk finding out what the jokes are really about. And not

just in the sexual area: when Alvin takes off in his Charger bashed by a posse of irate husbands, the multiple-car-chase idea offers immediate and unlimited possibilities — of which the film opts at once for the dullest and least challenging.

The irritation provoked by this chronic evasiveness is exacerbated by *Alvin Purple's* frequent breakdowns of internal logic: when the Marx Brothers save the day by galloping a garbage cart the length of a football stadium or Denny Kaye finds himself dressed for the stone age and thrust into the midst of a classical ballet performance there is a rightness, an inextricably about what is happening. When Charger-borne Graeme Sharpell abandons a perfectly good escape route to all but trap himself in a drive-in theatre there is no rightness, no inevitability — only the heavy hand of the scriptwriter.

Tim Burstall, as the major perpetrator of this cornucopia of the pre-digested, has more than a little to answer for. Tim has been somewhat on the defensive of late, being plagued by people asking him why he makes such rotten trivial pondering films. His position is admittedly as exposed and invidious one and he's probably right in maintaining that as things stand at present non-exploitative local cinema is financial suicide. What doesn't seem to figure much in his thinking is the idea that films can be popular and successful without lowest common denominators and general trashiness being postulated as preconditions. *What's Up Doc?* and *Kill Charlie Kill*, for example, make no pretensions to anything beyond pure entertainment, yet they have an internal validity which in *Alvin Purple* is totally lacking and which springs from a respect, calculated but nonetheless real, for the capacities of the audience, and from the knowledge that good cinema can create new possibilities by helping to expand those capacities. By contrast, and disregarding all the talk about giving people what they want, there is implicit in *Alvin Purple* a contempt for the audience which expresses itself in a relentlessly unproductive milking-dry of a current obsession and which is no whit justified by any favorable reception the film may be accorded at the popular level. There is no question of *Alvin Purple's* making any kind of contribution to the cultural life of this country at any level because it is a film that seeks only to exploit, never to enrich. What it betrays is not a lack of commitment but rather a failure to grasp what is worth being committed to, and any modern film industry that aims to establish itself on this kind of foundation is selling itself, and its public, very short indeed. ■

John Tittensor

THE LAST WOMBAT

The following interview was conducted by Diane James on the location of Andrew Palokoskowitz's latest feature.

CP: Hi.

PSOLOKOSKOWITZ: Hi.
ASSISTANT DIRECTOR: Hi.
CREW: Hi. Hi. Hi. Hi. Hi. Hi. Hi.

CAET: Hi. Hi. Hi. Hi. Hi. Hi.
ASORDIONE: Hi.

MARY LOUISE COURTERENAY: Hi.
SWEAT: Hi.

[sound]

CP: I didn't know country like this existed in Australia.

PSOLOKOSKOWITZ: Do you think I did? If I did, I wouldn't have come here, would I? In fact, if I had known Australia existed, I wouldn't be here, would I? Where am I?

CP: Australia.

PSOLOKOSKOWITZ: Why not? Why not?

[sound]

PSOLOKOSKOWITZ: There's the rat. It's a rip-off. You're supposed to be interviewing me, and I'm asking all the questions, aren't I? It's that sort of thing, isn't it? That's the sort of thing you, then why?

MARY LOUISE COURTERENAY: Why?

CP: Why not?

PSOLOKOSKOWITZ: I'm glad you asked that. I'd like to speak to that. No one asked me that before.

[sound]

CP: ... You?

PSOLOKOSKOWITZ: You.

[sound]

CP: You wanted to speak to that last question.

PSOLOKOSKOWITZ: I've said all I wanted to say about it. Let's move on.

CP: Well, perhaps you could tell us something about this production.

PSOLOKOSKOWITZ: Perhaps I could.

CP: Would you?

PSOLOKOSKOWITZ: I would.

[sound]

CP: Well, what?

PSOLOKOSKOWITZ: Whatever you want.

CP: Oh, anything.

PSOLOKOSKOWITZ: Sure. Okay.

[sound]

CP: Well, anything you'd like to say?

PSOLOKOSKOWITZ: Sure.

CP: No, what?

PSOLOKOSKOWITZ: Anything.

CP: Well, could you just talk about anything about the production, anything you like.

PSOLOKOSKOWITZ: I've said all I want to say about it.

[sound]

MARY LOUISE COURTERENAY: Please.

CP: Well, perhaps you could tell us something about the script.

PSOLOKOSKOWITZ: What about the script?

CP: Perhaps the genesis of it.

PSOLOKOSKOWITZ: What do you mean by genesis? Genesis of what?

CP: Of the idea.

PSOLOKOSKOWITZ: What do you mean by idea?

The following interview was conducted by Diane James on the location of Andrew Palokoskowitz's latest feature.

Andrew J. Palokoskowitz, the auteur director of the now-forgotten trilogy, *Nasty Minutes*, *Nasty Minutes More* and *Still Another Nasty Minute*, is a recent immigrant from Nigeria, where he was for several years a refugee from Biafra, his residence while a Nigerian exile. Since in Oklahoma, Palokoskowitz decided to become a film-maker at age 13, when a Hollywood crew shot a scene near his home town and killed all the local girls in his grandfather's house. Hiding in the bayou, Palokoskowitz studied the activity with his saw Kokua, his favorite camera, a Christmas present from his parents. The uncredited footage, screening Hollywood was fine, second and third prizes at the First Annual Ada, Oklahoma, Festival for an Alternative Black-Midwestern Cinema, which Palokoskowitz organized but did not advertise ("I didn't want the integrity of the festival compromised"). This now-forgotten film launched Palokoskowitz on his career as a political director.

His first feature, the now-forgotten *I Hate Capitalism*, was followed quickly by the now-forgotten *I Hate Socialism*. His last 25-millimeter feature, *I Hate Communism*, his now-forgotten, was the Golden God at the Only Black Commune Film Festival, now forgotten, in Taiwan, now forgotten. This coup helped him launch *I Hate Slacks*, a box-office hit in Puerto Rico. Now forgotten, its financial success allowed him to make, in Miami, *I Hate Whites*, which is now forgotten.

After *I Hate*, remembered for the remarkably consistent and absolute film it remained from every conceivable shade of cerebral and audience participation, but otherwise forgotten, Palokoskowitz's career suffered an unfortunate decline. A combination of an apathetic public, cruel withholding of finance by political backers, hostile, reactionary film critics, and paranoid government censors made it impossible for Palokoskowitz to continue working creatively. Baffled from country to country, the rejected artist finally wound up in Australia, where, three days after his arrival, he scored booking for his return to cinema. Soon, disease, northeast of Alice Springs, where he is now shooting *The Last Wombat*. Palokoskowitz greatest *Cinema Pages* an exclusive interview about this film, which, scheduled for release in August, has been forgotten.

CP: The theme, say.

PSOLOKOSKOWITZ: What aspect of the theme?

CP: Any aspect.

PSOLOKOSKOWITZ: There is no aspect. There is no theme. There is no idea. There is no generic. There is no script.

CP: Oh.

CP: You work from... a sort of intuitive notion.

PSOLOKOSKOWITZ: No.

CP: You intuitive.

PSOLOKOSKOWITZ: No. CP: You do things rolling, and...

PSOLOKOSKOWITZ: No. ROLL.

CAMERA!

MARY LOUISE COURTERENAY: Rolling.

PSOLOKOSKOWITZ: It all comes out in the wash. ROLL. SOUNDS!

MARY LOUISE COURTERENAY: Sound rolling.

PSOLOKOSKOWITZ: The end justifies the means. ACTION!

CP: You're... Editing now.

PSOLOKOSKOWITZ: Editing, but, not... And not sure.

CP: REOPEN: Hi.

ASORDIONE: Hi.

ABORIGINAL: It all comes out in the wash.

MARY LOUISE COURTERENAY: In the wash.

EXPLORER: Who and Yen?

WOMBAT: Me.

EXPLORER: Are you by any chance the Last Wombat?

WOMBAT: Why not?

EXPLORER: You could be a last wombat.

WOMBAT: Prove it.

PSOLOKOSKOWITZ: The film deals with man's exploitation of the environment.

CP: A sort of symbolic approach...

EXPLORER: Why are you so hostile?

WOMBAT: Because you're exploiting my environment. Don't exploit my environment.

TRIBE (sheesh): Don't exploit his environment.

EXPLORER: Why not?

CP: Why not? Why not? Why not? Why not?

CP: Why not?

PSOLOKOSKOWITZ: Because the environment, like man, that's it.

CP: Is what?

PSOLOKOSKOWITZ: That's right.

[sound]

MARY LOUISE COURTERENAY: Gosh.

CP: Oh.

WOMBAT: Oh.

TRIBE (sheesh): Oh.

EXPLORER: What's the "oh" shit?

TRIBE (sheesh): What's the "oh" shit?

PSOLOKOSKOWITZ: Ignorance.

CP: Gosh.

PSOLOKOSKOWITZ: Ignorance.

CP: Gosh.

PSOLOKOSKOWITZ: For me, there was then, and there is now, and now is now, when since is now. Follow me?

CP: Uh.

EXPLORER: Have you seen any wombats around here?

ASORDIONE: No.

TRIBE: No. No. No. No. No. No.

PSOLOKOSKOWITZ: You see, it's not "I", it's "they". I'm a womb.

CP: You're... Editing now.

PSOLOKOSKOWITZ: Look, I'm going to have to cut this short. It's about time for our coffee break.

TRIBE (sheesh): Coffee break.

CP: Thank you.

PSOLOKOSKOWITZ: I hope it will be of some use.

MARY LOUISE COURTERENAY: Sure.

CP: Uh.

EXPLORER: What's this "oh" shit?

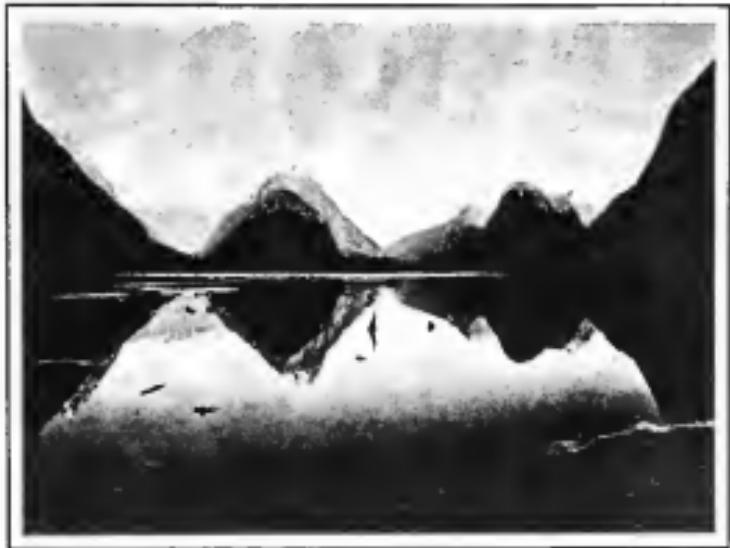
CP: That's you were crack.

PSOLOKOSKOWITZ: Forget it. All right. CUT!

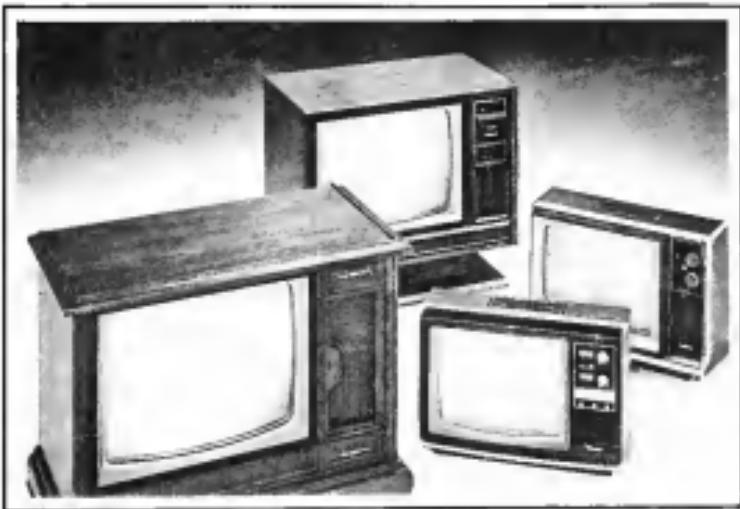
TRIBE (sheesh): In the can.

MARY LOUISE COURTERENAY: In the can.

The can ■



The shooting site.



Pelhamwood's onlookers with Mary Louise Crofton and two televisions



Lenta Blair und Film Beratung © William Fox Pictures THE EXORCIST

THE EXORCIST

As a rule the transformation of novel into film results only in a glancing contact between the two. In the case of *The Exorcist*, however, the connection is a much closer one and an appreciation of the original book as story and as commercial artifact throws considerable light on the nature and consequence of the film's exaggerated dependence on its source and in particular on the major gambits employed in the publicity shenanigans surrounding the film's release.

By no stretch of the imagination could William Peter Blatty's novel be described as any sort of significant addition to our language's literary heritage. On the strength of a single potentially gripping idea, that of a pre-adolescent girl falling victim to diabolical possession, it purports to heal the reader through portent-laden world in which tables are the colour of sadness (make what you can of that, gentle reader), where priests carry pain in black briefcases and a Jesuit archaeologist's life's work provokes him to meditate on matter being the stuff of the cosmos. Despite a multiplicity of characters and sub-plots, despite its harrowing portrayal of the physical symptoms of possession, despite its dying mothers and heroin-addicted daughters and melancholic Jewish cops, the book does little to convince that Mr Blatty is anything other than a fairly standard producer of public-oriented (i.e. hopefully best-selling) material. To approach the novel in this way is not necessarily to condemn it; for all its corniness and pseudo-theological posturing it succeeds in deriving from its subject matter a degree of power that lifts it out of the rut a little. Where it falls down badly is in its failure to come to terms in any but the most superficial and stereotyped manner with the macabre issues it claims to be holding up for examination; while talking intermittently of good and evil it seems aware of them only as devices for the creation of suspense or "horror." In short the novel is a good old-fashioned story conveyed via the time-tested mass-literature devices of strong central idea, static characterization, inventive (as opposed to imaginative) plotting and the capacity to sustain a tone of inflated moral energy while actually keeping at arm's length most of its own moral implications. Which is not to say that an intelligent and gripping film could not have been extracted from it.

Fatally, however, Mr Blatty, whose feeling for visual realization falls well short of his capacity for naive philosophizing and dazing metaphor, was permitted both to furnish the screenplay and to act as producer of William Friedkin's film. At his Sydney press conference Mr Blatty was disarmingly frank about his attachment to every tiny fragment of his book, an attachment that embrased structure as it did content, and from his dual vantage-point as writer/producer he was able to assert himself to a very marked extent. So much so that to let the merits and demerits of the novel is to do so for the film as well, except perhaps that certain of the book's irritating characteristics, in particular the step-go quality of the story, have been permitted to loom even larger on the screen. The film duplicates the structure of the novel exactly as it begins intolerably slowly and proceeds via an astoundingly crude accumulation of mounting shocks interlarded with heavy-handed and largely lifeless narrative through to its ambiguous cop-out conclusion. In the process of transformation the novel has not been subverted in the slightest, rather it has been sized uncritically and thrown piecemeal on to film. A better book might have survived this insensitive to the demands of its material; a better film would not have endorsed the novel's lack of subtlety with direction that is quite bereft of flair, acting that is for the most part mediocre and characterization that achieves the almost impossible in its purifying of the original story's leaden clichés. For all the talk about horror unlimited *The Exorcist*, weighed down by its self-importance and its need to recoup a trebled budget, at no times crosses the line separating the truly horrific from the merely blulant. This bluntness is the film's boasting sin, whereas *The Innocents*, and even a relatively minor piece like *The Haunting*, attained a very real power through the sustained reticence of their construction. *The Exorcist*, bent on gorming immediate results, risks everything on raw visual and sural impact. Not surprisingly the gamble does not come off.

More productive than any listing of the film's good and bad points (especially with the good ones so expertly camouflaged) is a consideration of the numbingly destructive effect of the grotesque media-hype that accompanies

The Exorcist wherever it goes. The tone or moral outrage, for example, that filled Colin Blunstone's Age review is a measure of the extent to which pre-publicity can affect the capacity for rational assessment. The *Exorcist* does not warrant moral outrage because it is in every major respect an insufficiently significant piece of cinema; a response of this nature only serves to fuel the publicity machine, this being precisely the intention of the film's promoters. This tactic — the creation of a double-bind in which no criticism, whatever its source or intention, can be effectively unfavorable — is far from new and is remarkable in this instance only for the degree to which it has succeeded. But what may go unnoticed in all the brouhaha is something less immediately obvious but potentially far more pernicious. Mr Blatty spent a great deal of time at his press conference stressing the seriousness of the film, its concern with the fundamental issue of good versus evil and his determination to see that this concern was in no way attenuated by mere commercial considerations. Despite this artful rectitude he saw no contradiction — only a cause for some regret — in the removal for box-office reasons of forty-four minutes from what was to have been the final cut. The result of the cutters than made is that the film as it now stands presupposes a knowledge of the book if one is to follow the action readily, and several people at the pressers who had not read the book did not follow it readily; this state of affairs too was admitted at the press conference with no apparent sense of incongruousness. What we are presented with, then, is an artificially created situation in which a film need no longer be complete in its own right provided its deficiencies can be explained, to its makers' satisfaction at least, in terms of an inconsequential book one may not have read. The implications for the film industry are, as they say, endless. As well as highly disturbing.

Beyond a passing mention that *The Exorcist* now jobsaws under the weight of ten Oscar nominations there is little to be gained by adding further to the inventory of words already heaped on this tiresome, pretentious, undistinguished and unrewarding film. See it if you must. Enjoy it if you can. To make it worth your while try to get in for free. ■

—John Tittensor



SANDY HARBUTT

The following interview was conducted by Peter Boyes.

CP: When was the script for *Stone* written?

HARBUTT: It was finished in October 1970 [and registered with the Writers' Guild]. I was working at *The Long Arm* as an actor, playing the dumb cop, and as I was going crazy I decided to write a script for it. At the time the only thing I had apart from this crazy job was漫游, so I thought I'd write one about them. I got in my great friend Michael Robinson, who's an advertising copywriter, and together we did a *Long Arm* script. However the series was made and we were left with a script. It was suggested that we turn it into a movie and as I didn't want to act any more, and had some money, I thought I could actually act down and do something.

CP: How long did you spend writing *Stone*?

HARBUTT: Two and a bit weeks. We never went back and rewrite anything. — just sort of cracked through it.

CP: Why was it three years till you started filming it?

HARBUTT: Well in 1971 we met some people who were saying, "If only we could get Australian scripts, we've got the money to produce them." We said "Eh, we are, but if you're looking for Australian scripts we've got one." They said "We'd have to be terrible" and we gave it to them and they said "That's terrible!" So we signed a contract and they said "Now where are we going to get the money?" I worked with these people trying to get investment from all

sorts of places, like mining companies, PR firms and actors' agents. The script was round — we gave it to Columbia, it went to America and we got letters back. It was a full time job chasing somebody who knew somebody. We did find seven investors there was a merchant banker who was an animal in his attitude. I'd repeat bread having these photos taken to illustrate the characters and he was flicking through the book, perusing on one of the models and someone said "Isn't she good?" He said "Oh I can buy that right night for Fifty bucks!" and I felt really ugly standing in the office doing business with a person like that.

I went through all that and was not getting anywhere when the AFDC was formed. The people I was involved with made a submission to them on a budget of \$400,000, which was just rubbish. I mean, if you're really planning a film industry you've got to expect to do a lot of persuading. It was the full Hollywood bit — the cruise was listed for every day, it was knockout back. The people I was working with just didn't explain to me what they were doing and I realized that we didn't agree and we could never get anything together. So we dissolved the agreement that we had. That was in 1971.

In 1972 I was pretty broke again and went back to writing for a year, not really knowing what to do with the script. A year of trying very hard and failing in the end was a big preoccupation. Then I was fucking around and did a little reading, which was great, because every time I work as an actor I can keep my eyes open on production values and see things going wrong.

When the series died I had this idea of developing a small film studio at home. Bathurst and I rang Tom Stoen (of AFDC) about it. At the end of the conversation he said "We really liked your script and it's a pity the other things didn't work." I said "Well it was all wrong anyway." And he said "Why don't you just do it yourself?" The idea of getting the sort of together input came from that, and I rang Tom Stoen for it. This was in 1972, and my deadline was for shooting in March 1973, but since I was on to the AFDC trip it took a full year to get out of it. During that time the budget went from \$120,000 to \$157,000, which was what it ended up as. Stoen gave me one name from the AFDC and 25% from Ross Wood Productions.

The situation is that as the producer, I am invested in by the AFDC. My production company, Hybris Productions, which is myself and Michael Robinson, produced *Stone*. The AFDC invested a certain amount for 30% of the returns etc. For the rest of your money you've got 50% of your pictures to sell to get the money you need, and you hope to end up with a percentage to pay for what you've done and hopefully to pay for another picture. If I had the money I'd put it back into my own work.

CP: Where did your crew come from?

HARBUTT: The situation with Ross Wood was never a contractual one. I'd worked for Ross eight years before, shooting commercials, and a relationship must have happened there because they actually owed me one and I'd told one of my board I was making a picture and were interested in investing. The idea was that they would supply their crew. Graham Laud is of their studio, and I wanted him to shoot. We used a freelance clapper/loader, and some of the people were on salary for Ross Wood. It was a combination of freelancers and their own people, a lot of whom I hadn't known.

CP: What about the actors?

HARBUTT: Most of the parts were written for particular actors, except for Stone. All of them were people I've worked with as an actor and generally they weren't fantastically successful actors. They were always doing weirdo parts on *Homicide* or small theatrical things. But Helia and I have always known them and know how fantastic they are.

CP: How did you get on to Hugh Keays-Byrne?

HARBUTT: The part of Toad was written for Peter Whittle, but he didn't play it because I think he never understood that I didn't want him to play it just because he's a big guy. Then I met Hugh Keays-Byrne. I didn't see the Royal Shakespeare Company — I was being strongly antagonistic during the creative. Keays-Byrne played Lince in *Misery Night Dream*. I met him at the last moment — and he was so right! I gave him the script and asked him to read it, and he wanted to do it so I said...

CP: So you didn't have any casting to start?

HARBUTT: Well I did in one way.

There's a big edge of character in this picture. The whole basis of the picture is a bad guy, the unattractive male type, and I guess you identify a little bit with it. Everyone was very important until we got to the walls that had to go with all these fantastic parts we'd written for the men. There were some fantastic characters written for the girls, but I knew them anyway — Sue Lloyd and Ros Tamblyn. For the others I basically wanted horny, interesting looking guys, without them being overbearing. So I had a casting session with them. Actually that straightforwarded out some of my problems because in trying to explain some details, I had to rationalise lots of things — especially shooting and lighting conditions.

CP: What about the extras?

HARBUTT: I was involved cultivating bikes, which is a terrible confession, about two years before the picture started. I'd been riding bikes and I knew these guys and I'd been to the pubs and Mike did the same. I just got the extras from friends I got from the bike scene.

The cast was through the full spectrum from the Royal Shakespeare Company to bikies and in the middle were acting bikies. By the end of the picture all the bikies were actors and all the actors bikies. When we went up to the Gisford Estate, pretty, all the bike ganging up there

thought "the gang" was the toughest they'd seen.

CP: Were you ever a biker?

HARBUTT: No, not before the picture. It was a "motor cyclist." But during the picture I got into being a biker. Now I just get out of it.

CP: What about the cast?

HARBUTT: From the get-go I wrote the song. Billy Green was always who I wanted for the movie like it's a posse. He read the script and wanted to do it. Between the repeat revisions and the final script I did a week long revo with Billy, sitting round with him playing "the music of the picture." The things that Billy concerned immensely is that nothing stage-changed the shooting script I'd just outlined what I thought was needed for each scene and how it was to be done. We discussed instruments and rhythms like, with Stone, he's between two worlds — My Native and also a biker element — so I'd add give us a confused tone, and Billy what it is 7/4 and throw in bars of 4. People are tapping their feet and they go confused. It was terrific doing that because I relate so music really strongly.

CP: How did you choose your locations?

HARBUTT: A lot of that was written for things I'd always had in my head. Every time you see a location you think "Oh, we'll, it's about here." Well is it? First move you just put all these locations together.

The one at Middle Head came from a previous script I had set in a fortress and fortress at Cleveley During shooting we only got to Middle Head and found the interior, the three caskets, and looked around and saw this other fortress, which we used for exterior.

Most of the locations were written for, and the ones that weren't were a pain in the ass because we couldn't find them. We discovered some locations, like a beach between Balmain and the Harbour, where we found the down, swimming scene. David Hanney found the location for Stone's house at the last moment at White Beach. I couldn't find a location that worked as Stone's pad. First I thought of Manly as an arty place at Paddington, but I couldn't find a suitable one. We didn't have the money for a set and anyway we didn't have a designer. Then I thought "For Christ's sake, of course, we'll make one up." I'll put him up at White Beach — and it suddenly opened the otherwater east side being that whole harbourside nature thing — My Native, you know. And that was good, because it was the same opposite of the biker types. In that case, a location became a character change.

CP: What about the pub?

HARBUTT: The Birth and Clyde Hotel has been the famous bikie pub for at least 10 years. Thursday night you'd always go down there and there'd be 150 bikies, and me in leather. However the pub had been closed for about a year then. It took a frantic search to track down who owned it, because the Real Estate agents were selling it to themselves through various dodges, which made them fantastically

personed. They didn't want us to get involved in any way. Finally we found the guy who was sort of buying it and he said we could use it. The Real Estate agents gave us a lot of trouble, and evict us to pull out the dry before we started shooting there.

They came down and dressed the whole pub, and we had to spend money on putting glass back in the windows and so on. Once we got inside, I knew the picture was going to work, because the atmosphere was so rich in there. It didn't have to be subtle because it had to look like it was anyway, and it was atmosphere. We put in all the old posters and so on. We only had a week, because if we weren't in by then the big day might fall through and we'd be liable for thousands of dollars. It even cost us money insurance against that possibility! We finished shot all the pub scenes in one 24 hour day. It was very exciting.

CP: What is the graveyard you used in the opening?

HARBUTT: St Leonards. I always knew about this cemetery and I'm a sucker for a beautiful place. I thought the nooks and crannies of the bushes would work against the softness of the grass. It had beautiful manicured grass and rose bushes with the grey-whites of the headstones. When I took the crew there two weeks before shooting it was also with golden yellow flowers, like the procession peaking up there. We just looked at it and it was so beautiful we had to work against it. We went about a week early to schedule the graveyard and it was simply because we didn't want to get out of there.

CP: Any other locations?

HARBUTT: Hamburger joints, Derry's Diner and a pool hall at Bondi Junction. They're terrible places. We did all the small locations in the week before we started the big stuff. They really kept the crew going — a new trip every day. They were all half or even quarter day shoots. The Police Station was Commonwealth Police. The State Police allowed us to use their firing range which was an ugly location. You raise your own眉毛 at the McRae meeting was shot at United Sound's dubbing studio. That was terrific because I was talking to various people about where I was going to do walks and I went on Cleveley and I walked into that room and said "F*** you clear this, then we can do it."

CP: How was the actual filming experience?

HARBUTT: We had a shooting schedule of five weeks, working 10 hours a day, six days a week. Everyone was contracted on that basis, except for these half day people. David Hanney sat in the studio for four weeks before we started and we booked actors for specific days. All the actors had to work paid every week or every day, so nobody's been ripped off. That's very important. I never wanted to put a person in a situation whereby that person acts and doesn't. Either you do it for love and get whatever money you can.

We paid the actors the award set

down at the Commonwealth Film Unit around \$172. There is in fact no union rate for actors, except one from 1952, which means you can pay less than \$80 a week. *Actor's Equity* might try to get together on it. Everyone is in the picture, as long as they had a speaking part, get the same rate, which was a good feeling. If I ever have the chance I'd like to do a picture where the actors and crew get a percentage of the pictures, and all get the same, but maybe that's impractical.

We did go over our schedule and there were over 24 hour days. It was only because the people were so fantastic, they just wanted to work all the time. The only thing was they'd start to drop off a while. We often had late deadlines, like we'd lose the Army generators at Middle Head at the end of the week — so you just had to work like crazy all week to get it done. In the first week we shot all of the broken up things like the sarcophagi, collecting the men, the McRae staff, the Police Headquarters and Stone's place. For the next three weeks we shot all the stuff that involved the black, the path, Middle Head, sand and stuff. In the last week it was action stuff with double ended explosives and deaths and all that — sort of like a valence wrap. The entire week was picking up hits and pieces we didn't get together during the run.

We had all the actors taught how to ride bikes — if they couldn't beat most of them could. Brad Williams had to become an all-star — he'd never been on a bike but he just got on as a basic and learnt. He fell off a lot during production, but never during a shoot. It was a terrific fight, riding a big 900 on Kawasaki for the first time in like shooting into a Grand Prix racing car with your learner's permit.

CP: Did you have any accidents?

HARBUTT: No, not one. I gave all the bike riders their bikes and they had to ride them around to get used to work — if it rained, they got wet. It was great because they were real enthusiasts at the end of the production. They never worked. It was the only picture in the history of the world where you get into trouble if you didn't bring your clothes on the floor. They ended up going off with the birds, which was all right.

CP: Why did you go over schedule?

HARBUTT: We were over-budget. I found out that we don't know what you're going to shoot, no matter how well planned you are, until you get out there. I'd say a shot, or someone would suggest one, and you'd know it was going to take four and four hours to get it together. And in fact you've only got four hours to do twice as much. That was that good we just did it.

CP: So you didn't stick absolutely to your shooting script?

HARBUTT: No, we improvised all the time. Things just happened that we just had to shoot. I thought I was

pretty well organised and I was going to shoot it interior style, but I wasn't allowed to, either by myself or someone else. I went into it as a sort of Hollywood producer / barmen, but as soon as I had the crew and the actors there I'd be back into being an amateur. So we just about as amateur and the barmen part of me would only operate during shooting when I'd have to work out what the Christ I was going to do next.

We had a week looking over locations with Graham and the crew. We discussed all the shots I wanted and he and Brian Smeece worked out all the lighting rigs. In the Birth and Clyde they worked out a rig for the whole lot. It took a day to set it up, but it was so efficient we could just shoot and walk all over the place.

We'd walk into the locations with the actors and walk through the scenes with scripts, because I didn't want the actors to know their lines anyway. Then we'd walk out the locations together — crew and actors. Sometimes nobody but me would say anything, other times I wouldn't have a single idea and everybody else would just say it. However with Stone I'm so frightened of hurting somebody that I set up everything specifically and don't let anybody else do anything.

CP: Were there any problems that held you up during shooting?

HARBUTT: I think Ken Shuler and I had a fantastic communication problem which showed us down. I was playing the leader of the bikers and Ken was playing the cop. We're both Method trained actors. We both got into the part. The point of me playing the Undercover is because he's the "decoy," the leader of the gang, and I wanted to have the gang so nobody'd be able to tell them what to do except the leader of their gang. Ken and I had a natural conflict there every time we looked at one another.

The conflict was terrific and I think it really works. But a task came.

CP: How do you manage?

HARBUTT: Quite often Ken and I would have quite a different concept of what the thing was I'all about and I'd never say to Ken, or any actor, well do it because I say so. I wanted him always to do it because he believed it was exactly the right thing to do. Quite often Ken didn't feel it was right, and we'd have to discuss and discuss. That took time, but it was a very good conflict and it was inspired by Ken's desire to do it absolutely right.

CP: How long did the editing take?

HARBUTT: Twelve weeks of editing and eight weeks of sound editing.

CP: What are your feelings about the picture now that it's virtually finished?

HARBUTT: The picture's better than I hoped it would be. The script is the basis of the picture. If you don't have the script it's not on. The editing in the film goes here at the moment is just terrible. I don't see any reason why Australia shouldn't make worthwhile statements in the film world.

*Since the interview was conducted a crew man was injured during a bike riding less the sea from a cliff.



leisure time
international limited

Leading Australia in production of...

FEATURE FILMS
T.V. PROGRAMMES
COMMERCIALS



JOHN BRINKS
ANCHOR
BOOK SHOP

First Floor, Crystal Palace Building,
190 George Street, Sydney, 2000.
Phone 61 2666 or 61 2634.

FAMED SPECIALISTS IN FILM BOOKS AND MAGAZINES
(for Fans and Professionals)

NEW BOOKS

SURREALISM AND FILM: THE IMPACT OF FILM. Ray Mathews. Handently illustrated (over 100 photographs from movie deals with in the text)—as the author gives his interpretation of the surrealist's highly original programme for the cinema—expressions well worth the study by all interested in the filmmaker's art. \$1.75.

ADVENTURE AND THE CINEMA (Cartoon) ROMANCE AND THE CINEMA. Both \$7.95. Again the publishers have done a good job—pix outstanding (B&W and colour), fine, enjoyable reading, unexpected focus on the techniques of achieving effects.

JAPAN FILM IMAGE. Richard E. Fisher. Different viewpoints from Britain, very good job, the book has been well produced. \$1.95. Now in paperback. FILM IN THE THIRD REICH (Illustrated). The Nazis understood, apparently instinctively, all media, and Goebbels in particular understood film. An absorbing, objective account. \$3.70.

Write to add your name to our mailing list.
Mail and phone orders handled efficiently.

WHY NOT PAY US THE OLD SURPRISE VISIT?

THE AUSTRALIAN FILM INSTITUTE VINCENT LIBRARY

THE PEOPLE TO
SEE ABOUT SEEING
AUSTRALIAN FILMS

28-41 Ordway
317941 Carlton
Victoria 3050
Phone 347 4851
347 6858
Times: 11.30M
STUDIO MEL-
BOURNE

340 George Street
Sydney 2000 Tele-
phone 217 8854
Times: FILM-
INSTITUTE/670-
9678



THE MEDIA CENTRE

PRODUCERS OF INNOVATIVE EDUCATIONAL FILMS



Winner of The Department of the Media Award for the most imaginative use of film techniques to depict an aspect of Australian life or endeavour.

The Centre produces films for Universities and tertiary colleges, for television, for industry, for government agencies and other educational and commercial organisations.

Media Centre films are available for hire

Contact: The Centre for the Study of Educational Communication and Media,
School of Education, La Trobe University, Bundoora, Victoria, 3083. (Phone 478 3122)

SHOWCAST PUBLICATIONS PTY. LIMITED

ANNOUNCE

THE 1974-75 EDITION OF

'CONTACTS'

IS NOW BEING COMPLETED

"CONTACTS" contains Names, Addresses, Phone
Numbers, and Personnel of:

Theatrical Agencies Casting Services Advertising Services Theatrical
Management Programmes Registration Companies Health Services and
Radio Stations Film Studios Production Companies Advertising Agencies
Recording Studios Record Companies Press & Personal Casting Services
Property & Trade Services Columnists Schools Organisations & Associations
etc.

You can place an advance order for immediate
delivery on publication. Price: \$8.00

TELEPHONE: Sydney 969 8500
WRITE: P.O. Box 141, Spit Junction, NSW
2088.
ALSO

A limited number of copies available at

SHOWCAST DIRECTORY 1973-74

(ACTORS, ACTRESSES, AGENTS, MANAGEMENTS)

A film masterpiece by
Luis Bunuel
The Young and
The Damned
(Los Olvidados)



A classic of our time.
A powerful drama about
adolescent entrepreneurs.

IN RELEASE

LES PETITS QUATRE - THE
FOUR LITTLE CHAMBERS
AND OLVIDADOS
SANTOS KOMBUKARAS, BURGOS
April 22. M. P. Film. Thriller. 90

LEAF - One of the year's 10
best. Title magazine. Openers
1974. Coming to Point Film. A

LENT AND TIME TIME-FOOT
BRASILE - Outstanding modern
documentary. Directed by
Hector Belaustegui. May 12. Film Theatre.

THE MATHEMATICAL MUSICAL

TIME-SPACE

LOCH JUMP PURPLE

MALLETT HEROES

HELLAWAY & DAY

sharmill
films



SPACE AGE BOOKS

317 Swanston Street, Melbourne, 3000.

Phone: 663 1777

We have the widest range of movie books and magazines in Australia.

Our current Catalogue of stock titles and forthcoming publications is available free of charge. Our monthly Newsletter lists new titles as they appear. Why not get on our Mailing List?

This month's major publication: *The Great Movies* by William Bayes. A survey, in colour and black and white, of sixty famous films, superbly printed. \$5.50. (75 cents postage)

STUDIO
CORPORATION



LOOK WHAT WE'VE BEEN DOING
ON FILM AND TAPE...

GMH, Park Drive, Wilkinson
Sword, Mobil, Dulux, Mattel,
Western Star, Kentucky Fried,
Nabisco, Dri-Tot, Arrid, Bat&
Ovaltine, Hades, Nylex, Arnotts,
Gold Book Carpets, Walpusar,
Laxfords Q-Plan, Red Tulip,
Holoproof, Four'n'Twenty,
Commonwealth Employment,
Keep Australia Beautiful...

and many more products and services
for leading agencies.

Our own facilities with multi-track
sound recording and mixing complex
back up any director, cameraman,
editor combination you like to name.

Call our Executive Producer,
Derrick Wynne, and talk with him
about it — he's happy to help...

TELE 6000
FAX 6000

TELE 6000
FAX 6000

TELE 6000
FAX 6000

JOHN BARRY

GROUP OF COMPANIES

MOTION PICTURE EQUIPMENT SALES • RENTAL • SERVICE

18-21 Clep Street, St Leonards. Telephones: 438 7338 or 431 1182
Sydney N.S.W. 2065
All correspondence, P.O. Box 84
Crows Nest, N.S.W. 2065, Australia. Telex: 24452
Cable: BIRNSAW-SYDNEY

TIFFEN Filters
MITCHELL Cameras
STRONGHOLD Carrying Cases
PERMACEL Tapes
CP16 Sound Cameras
MILLER Tripods
SYLVANIA Lamps
IANIRO Lighting
EASTON Rewinders
GOLDBERG Split Reels
LEE Lighting Filters
MOVIOLA Editors
FREZZOLINI Power Packs
3M Magnetic Tapes & Films
ZOOMAR KILFITT Lenses
TUSCAN Reels
AKG Microphones
KENYON Dulling Spray
MOY Numbering Machines
BAUER 16mm Projectors
GULLY Studio Equipment
A.C.S. Manuals & Subscriptions
ANGENIEUX Lenses



• Incorporating:
Birns & Sawyer (Aust) Pty.
Ltd.—John Barry Cine Sales Co.
John Barry Cine Rental Co.—John
Barry Cine Service Co.
Stronghold Equipment Contractors.

Representing:
Birns & Sawyer, Hollywood—Hong
Kong—Street

Next Issue Contributors



With our July issue Cinema Papers begins a new feature:

GREAT LAUGHS OF THE CINEMA

With double page story boards from front visits, script extracts and notes by John Flora

Compiled by Keith Robertson

PLUS:

A Production Report from another feature film set, the first of a series of articles on Special Effects Animators (including *Witches*, *Harryhausen* and *DeMille*) by Alan Oberman; and a special feature on Australian Authors.

CINEMA PAPERS

CINEMA PAPERS

CINEMA PAPERS

subscribe now!

4 ISSUES OF CINEMA PAPERS — \$6

Send your money post free straight from the press.

Name

Address

Commenting issue

CINEMA PAPERS

37 Rutherford Street,
Richmond, Victoria, 3121

ARTHUR AUSTIN has been involved in running the Sydney University Film Group, and was a frequent contributor to *Screenlines*.

PETER BOLLEY, co-editor of *Cinema Papers* and a film editor with the Media Centre, La Trobe University.

INA BERTHRAND is a secondary school teacher and history tutor at La Trobe University.

RON BISHOP is completing an M.Ed. in film at La Trobe University. He has made several short films and is presently preparing to shoot a 50 minute feature film called *Reindeer Farm*.

PETER BOYES is from New Zealand where he edited the film magazine *Kino*. He has written for various publications on film, and film criticism.

ROSS COOPER is a film writer currently writing at Monash University. At present compiling a history of Australian cinema for publication later this year.

PATRICIA EDGAR, *Cinema Papers* London correspondent, is on study leave from La Trobe University's Media Centre where she is a lecturer in media sociology. Ms Edgar has directed a number of educational documentaries and written school books.

GORDON GLENN is a lighting cameraman at La Trobe University's Media Centre. He has recently completed shooting *YAKUTY YAK*, a feature directed by Dave Jones. He is currently co-directing a documentary.

RON NAGORCKA, a mid-career composer whose main interests are in electronic and computer music, although he has written for organ, piano, piano and other conventional instruments. He has produced the sound tracks for two films — *Box* by Bob Hill and *Reindeer* as animated cartoons by Peter Nicholson.

ANDREW PINE, *Cinema Papers* Tokyo correspondent, graduated from the Australian National University with a thesis on *Son Hall* (due to be published later this year). He has worked as a cinema manager in Canberra and is currently in Japan shooting film.

on the mysterious Australian Thelma with Keith Robertson.

DAVE HAY, *Cinema Papers* Los Angeles correspondent, is a political graduate from Monash University and is currently studying film at U.C.L.A. He has made several shorts and documentaries.

KARENNE MHDODUH received an M.Ed. from Macquarie University for a study of the Australian film industry. In 1972, he spent some months studying film theory in New York and London as a grant from the Film and Television School. He has made a short called *Bread Fitter* on an Experimental Film grant.

DAVE JONES, *Cinema Papers* Melbourne correspondent, is a script writer and director. He has recently left Australia where he worked for the Media Centre at La Trobe University and directed a short feature called *Yakuty Yak*. At present he is preparing a Ph.D. (Stimfest) on the Canadian Film Board.

PHILIPPE MORA, co-editor of *Cinema Papers* and New York correspondent. Has directed a feature film called *Trunkie* in Melopakos and a documentary, *Swatka*. Currently working on a second documentary *Bread Can You Spare a Bit?*

SCOTT MURRAY, *Cinema Papers* managing editor, has taught film appreciation and directed several films including *Death*, a 40 minute short now in its final editing stages.

RON NAGORCKA, a mid-career composer whose main interests are in electronic and computer music, although he has written for organ, piano, piano and other conventional instruments. He has produced the sound tracks for two films — *Box* by Bob Hill and *Reindeer* as animated cartoons by Peter Nicholson.

ANDREW PINE, *Cinema Papers* Tokyo correspondent, graduated from the Australian National University with a thesis on *Son Hall* (due to be published later this year). He has worked as a cinema manager in Canberra and is currently in Japan shooting film.

KEN QUINNELL, *Cinema*

Papers' Sydney correspondent, regularly contributes film reviews to a number of periodicals. He has made a 20 minute film called *Vitruvius*.

ERIC READE is a film historian and author of several books including *Australian Silent Film: a Pictorial History 1916-1929*, and *The Talking Era: a pictorial history of Australian Sound Film Making 1936-1960*. Mr Read has recently completed a third volume in this series dealing with contemporary cinema.

MIKE RICHARDS is a journalist and political scientist. He is currently lecturing at Melbourne University and editing a volume of essays titled *The American Connection*.

DAVID STRATTON is the director of the Sydney Film Festival and a frequent contributor to a number of periodicals.

PHIL TAYLOR is a teacher of history and film appreciation at Derrimut High School Vic. He is a regular contributor to Australian film publications.

JOHN TITTENSOR is a teacher at Melbourne's Praetoria Primary and reviews books for a number of newspapers and magazines. He has written several short stories and is currently completing a novel.

Addenda and Corrigenda

The following paragraphs were inadvertently omitted from the *Cards* page:

Nanette Miller — Promotions
Gordon Giese — Photography
Steve Trebil
Kathy Corrige — Assistance

The following credits were inadvertently omitted from the *Cards* page:

That Ain't Me production report
Art Director — David Gapping
Vehicle Design & Construction — All Right

Prop Buyer — Neil Argusine
Standby Prop & Special Effects — Matt Pfeugth

Acknowledgements

THROW AWAY YOUR BOOKS: from enlargement courtesy of *Cinema Papers*

TSUGARU JONGARA-BUSHI: still courtesy of the Art Theatre Guild

MATATABANE: still courtesy of the Art Theatre Guild (Japan)

WHEN THE PEOPLE AWAKE: from enlargements and stills courtesy of *Cinema Papers*

SECONDRINI: still courtesy of David J. Serrano

SPARATEASE: still and publicity booklet courtesy of David J. Serrano

VENUS IN PURS: still courtesy of Rockwell Pictures

ENTER THE DRAGON: courtesy of Rendition International

WALKABOUT: with courtesy of

Twentieth Century Fox
MAN FROM DEEP RIVER: stills courtesy of Greater Union

SABRETT STILLS: courtesy of Mr Ross Cooper

PHOTOGRAPH OF CRESSWELL: *WELL O'REILLY*: courtesy of Mr Ross Cooper

PAT HANNA STILLS: courtesy of Mr Eric Read

THE HAUNTED BARN: from enlargements courtesy of the National Library of Australia, Film Section

SESTERS: from enlargements courtesy of T. K. Jones

PSOLOKOSKOWITZ: stills courtesy of Mr Dave Jones

ARTHUR SMITH: courtesy of Misses Arthur Smith and Enda Keane

ARRIFLEX & STEENBECK

the professional film making combination that's impossible to beat.

Often you'll hear creative film makers discussing the merits of Arriflex cameras — even when they're meeting socially! It's not surprising, for Arriflex cameras offer tremendous scope for the creative talents of movie makers — as well as satisfaction for the craftsman who appreciates fine engineering in a realistic and functional way.

What does Arriflex offer? The experience gained from over fifty years active participation in film making. Arnold and Richter make the best 16mm and 35mm cameras in the world.

Take the new Model Arriflex 16SR. Weighing only 11 lbs. it can be operated with equal ease by either hand — and the viewfinder may be used with either eye. The 16SR takes either 200 or 400 ft. magazines. Unfortunately stock of this Arriflex 16SR will not be available until late 1974.

Move up to an Arriflex Model 16BL. A rugged and reliable camera with a residual noise level of less than 30dB. Self-blipped ... and with razor sharp definition. The camera for the true professional.

For professional 35mm film production, turn to the Arriflex Model 35 HC. An ideal camera for hand held use in the studio and a proven money maker.

For detailed technical information, please contact the Bleakley Gray office or representative in your state.



STEENBECK

If you need a self-blipped 35mm synchronous sound camera, your choice will be the Arriflex Model 35BL. Fitted with a concentric 400 ft. and 1000 ft. double compartment magazine, the 35BL is a film favorite with the film maker who demands the most versatile and effective equipment — the craftsman who is not prepared to compromise.

Arriflex cameras assist you in the production of the best films technically — production that can be completed with Steenbeck film editing equipment.

EDITING IS EASIER WITH STEENBECK

With brilliant and sharp pictures as well as superior audio quality, Steenbeck film editors are both easy and convenient to use. The demanding and often tiring film editing process seems easier with Steenbeck editors. In each model take up and supply of film receives the greatest care, eliminating the element of risk. Steenbeck's film transport is precision built throughout. Steenbeck models are available for Super 8, 16mm and 35mm film in standard and Cinemascope configurations.

Arriflex and Steenbeck sales and service facilities are nation-wide.



Arriflex Model 16BL



Arriflex Model 35 HC



Arriflex Model 35BL

Australian Agents
Bleakley Gray

A division of Rank Industries Australia Pty. Limited

Wellington Office: 28 Queenbridge St., South Melbourne Vic. Tel. 61 3281 Telex 211504
Sydney Office: 32 Victoria Ave., Chatswood, N.S.W. Tel. 405 4439
Canberra Office: 24 Anzac Ave. Maitland, N.S.W. Tel. 90 2144
Adelaide Office: 7 Green St., Kensington Tel. 20 4296



Corporation Pty. Limited.

Brisbane Office: 24 Pitt St., Fortitude Valley, Qld. Tel. 32 7330
Perth Office: 87 Oxford St., East Perth, W.A. Tel. 21 4008
INTERSTATE REPRESENTATIVES: N.Y. Filmex Inc., Newark, New Jersey, Telex 701 2801, Tel. K 96. McCormick Film Co., 107 George Street, Cleveland Tel. 21 0033
Midwest: Cineplex Inc., 900 Madison Avenue, New York, N.Y. 10021, Tel. 55 5555

Australia's favourite premium beer.

CARLTON
Crown Lager



ANOTHER CARLTON PRODUCT

